MEIKLE-JOHN'S

GRAMMAR

A NEW GRAMMAR

OF

THE ENGLISH TONGUE

WITH CHAPTERS ON

COMPOSITION, VERSIFICATION, PARAPHRASING,
AND PUNCTUATION

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47

CONTENTS.

PART I.

	PAGE
LANGUAGE	1
ORTHOGRAPHY	5
ETYMOLOGY	8
NOUNS	9
PRONOUNS	23
ADJECTIVES	28
VERBS	34
ADVERBS	57
PREPOSITIONS	58
CONJUNCTIONS	60
INTERJECTIONS	60
WORDS AND THEIR FUNCTIONS	61
SYNTAX	64
NOUN	64
NOMINATIVE CASE	64
POSSESSIVE CASE	67
OBJECTIVE CASE	68
DATIVE CASE	69
ADJECTIVE	71
PRONOUN	74
VERB	76
ADVERB	83
PREPOSITION	83
CONJUNCTION	84
ANALYSIS	86
SIMPLE SENTENCE	87
COMPOUND SENTENCE	93
COMPLEX SENTENCE	94

WORD-BUILDING AND DERIVATION 100
COMPOUND NOUNS 100
COMPOUND ADJECTIVES 101
COMPOUND VERBS 102
COMPOUND ADVERBS 102
PREFIXES AND SUFFIXES 103
ENGLISH PREFIXES 104
LATIN PREFIXES 107
GREEK PREFIXES 110
ENGLISH SUFFIXES 112
LATIN AND FRENCH SUFFIXES 118
GREEK SUFFIXES 125
WORD-BRANCHING 127
ENGLISH ROOTS 128
LATIN ROOTS 131
GREEK ROOTS 136
WORDS DERIVED FROM THE NAMES OF PERSONS . . 138
WORDS DERIVED FROM THE NAMES OF PLACES . . 142
WORDS DISGUISED IN FORM 145
WORDS THAT HAVE CHANGED IN MEANING . . . 152

PART II.

COMPOSITION 159
PUNCTUATION 171
FIGURES OF SPEECH 173
PARAPHRASING 176
PROSODY 178

EXERCISES 191
EXAMINATION QUESTIONS 227

PART I.

THE GRAMMAR OF THE ENGLISH LANGUAGE

INTRODUCTION.

1. **What a Language is.**—A Language is a **number of connected sounds** which convey a meaning. These sounds, carried to other persons, enable them to know how the speaker is feeling, and what he is thinking. More than ninety per cent of all language used is **spoken** language; that which is written forms an extremely small proportion. But, as people grow more and more intelligent, the need of written language becomes more and more felt; and hence all civilised nations have, in course of time, slowly and with great difficulty made for themselves a set of **signs,** by the aid of which the **sounds** are, as it were, indicated upon paper. But it is the sounds that are the language, and not the signs. The signs are a more or less artificial, and more or less accurate, mode of representing the language to the eye. Hence the names **language, tongue,** and **speech** are of themselves sufficient to show that it is the **spoken,** and not the **written,** language that is **the** language,—that is the more important of the two, and that indeed gives life and vigour to the other.

2. **The Spoken and the Written Language.**—Every civilised language had existed for centuries before it was written or printed. Before it was written, then, it existed merely as a spoken language. Our own tongue existed as a spoken language for many centuries before any of it was committed to writing. Many languages—such as those in the south of Africa—are born, live, and die out without having ever been written down at all. The parts of a spoken language are called **sounds**; the smallest parts of a written language are

called **letters.** The science of spoken sounds is called **Phonetics**; the science of written signs is called **Alphabetics.**

3. The English Language.—The English language is the language of the English people. The English are a Teutonic people who came to this island from the north-west of Europe in the fifth century, and brought with them the English tongue —but only in its spoken form. The English spoken in the fifth century was a harsh guttural speech, consisting of a few thousand words, and spoken by a few thousand settlers in the east of England. It is now a speech spoken by more than a hundred millions of people—spread all over the world; and it probably consists of a hundred thousand words. It was once poor; it is now one of the richest languages in the world: it was once confined to a few corners of land in the east of England; it has now spread over Great Britain and Ireland, the whole of North America, the whole of Australia, and parts of South America and Africa.

4. The Grammar of English.—Every language **grows.** It changes as a tree changes. Its fibre becomes harder as it grows older; it loses old words and takes on new—as a tree loses old leaves, and clothes itself in new leaves at the coming of every new spring. But we are not at present going to trace the growth of the English Language; we are going, just now, to look at it *as it is.* We shall, of course, be obliged to look back now and again, and to compare the past state of the language with its present state; but this will be necessary only when we cannot otherwise understand the present forms of our tongue. A description or account of the nature, build, constitution, or make of a language is called its **Grammar.**

5. The Parts of Grammar.—Grammar considers and examines language from its smallest parts up to its most complex organisation. The smallest part of a written language is a **letter**; the next smallest is a **word**; and with words we make **sentences.** There is, then, a Grammar of Letters; a Grammar of Words; and a Grammar of Sentences. The Grammar of Letters is called **Orthography**; the Grammar of Words is called **Etymology**; and the Grammar of Sentences is called **Syntax.**

There is also a Grammar of musically measured Sentences; and this grammar is called **Prosody.**

(i) **Orthography** comes from two Greek words: *orthos*, right; and *graphē*, a writing. The word therefore means **correct writing.**

(ii) **Etymology** comes from two Greek words: *etŭmos*, true; and *logos*, an account. It therefore means a **true account of words.**

(iii) **Syntax** comes from two Greek words: *sun*, together, with; and *taxis*, an order. When a Greek general drew up his men in order of battle, he was said to have them "*in syntaxis.*" The word now means an **account of the build of sentences.**

(iv) **Prosody** comes from two Greek words: *pros*, to; and *ōdē*, a song. It means the **measurement of verse.**

THE GRAMMAR OF SOUNDS AND LETTERS, OR ORTHOGRAPHY.

6. The Grammar of Sounds.—There are two kinds of sounds in our language: (i) the **open** sounds; and (ii) the **stopped** sounds. The open sounds are called **vowels;** the stopped sounds **consonants.** Vowels can be known by two tests—a negative and a positive. The **negative** test is that they do **not** need the **aid** of **other letters** to enable them to be sounded; the **positive** test is that they are formed by the **continuous** passage of the breath.

(i) **Vowel** comes from Fr. *voyelle;* from Lat. *vŏcālis*, sounding.

(ii) **Consonant** comes from Lat. *con*, with; and *sŏno*, I sound.

(iii) **Two** vowel-sounds uttered **without a break** between them are called a **diphthong.** Thus *oi* in *boil; ai* in *aisle* are diphthongs. (The word comes from Greek **dis**, twice; and **phthongē**, a sound.)

7. The Grammar of Consonants: (1) **Mutes.**—There are different ways of stopping, checking, or penning-in the continuous flow of sound. The sound may be stopped (i) by the **lips**—as in **ib, ip,** and **im.** Such consonants are called **Labials.** Or (ii) the sound may be stopped by the **teeth**—as in **id, it,** and **in.** Such consonants are called **Dentals.** Or (iii) the sound may be stopped in the **throat**—as in **ig, ik,** and **ing.**

These consonants are called **Gutturals.** The above set of sounds are called **Mutes,** because the sound comes to a full stop.

(i) **Labial** comes from Lat. **labium,** the lip.

(ii) **Dental** comes from Lat. **dens (dents)** a tooth. Hence also *dentist.*

(iii) **Guttural** comes from Lat. **guttur,** the throat.

(iv) **Palatal** comes from Lat. **palātum,** the palate.

8. The Grammar of Consonants: (2) **Spirants.** Some consonants have a little breath attached to them, do not stop the sound abruptly, but may be prolonged. These are called **breathing letters** or **spirants.** Thus, if we take an **ib** and breathe through it, we make it an **iv**—the **b** becomes a **v.** If we take an **ip** and breathe through it, it becomes an **if**—the **p** becomes an **f.** Hence **v** and **f** are called **spirant labials.** The following is a complete

TABLE OF CONSONANT SOUNDS.

	MUTES.			SPIRANTS.		
	FLAT (or Soft).	SHARP (or Hard).	NASAL.	FLAT (or Soft).	SHARP (or Hard).	TRILLED.
GUTTURALS	**g** (*in* gig)	**k**	**ng**	...	**h**	...
PALATALS .	**j**	**ch** (church)	...	**y** (yea)	...	...
PALATAL SIBILANTS	...	...	...	**zh** (azure)	**sh** (sure)	**r**
DENTAL SIBILANTS	...	...	...	**z** (prize)	**s**	**l**
DENTALS .	**d**	**t**	**n**	**th** (bathe)	**th** (bath)	...
LABIALS .	**b**	**p**	**m**	**v & w**	**f & wh**	...

(i) The above table goes from the throat to the lips—from the back to the front of the mouth.

(ii) **b** and **d** are pronounced with less effort than **p** and **t.** Hence **b** and **d,** etc., are called **soft** or **flat;** and **p** and **t,** etc., are called **hard** or **sharp.**

9. The Grammar of Letters.—Letters are **conventional signs** or **symbols** employed to represent sounds to the eye. They have grown out of pictures, which, being gradually pared down, became mere signs or letters. The steps were these: **picture; abridged picture; diagram; sign** or **symbol.** The sum of all the letters used to write or print a language is called its **Alphabet.** Down to the fifteenth century, we employed a set of Old English letters, such as a ȝ ȝ—x ȝ ȝ, which were the Roman letters ornamented; but, from that or about that time, we have used and still use only the plain Roman letters, as a b c—x y z.

The word **alphabet** comes from the name of the first two letters in the Greek language: *alpha, beta.*

10. An Alphabet.—An alphabet is, as we have seen, a **code of signs or signals.** Every code of signs has two laws, neither of which can be broken without destroying the accuracy and trustworthiness of the code. These two laws are:

(i) One and the same sound must be represented by one and the same letter.

Hence: No sound should be represented by more than one letter.

(ii) One letter or set of letters must represent only one and the same sound.

Hence: No letter should represent more than one sound.

Or, put in another way:

(i) One sound must be represented by one distinct symbol.

(ii) One symbol must be translated to the ear by no more than one sound.

(i) The first law is broken when we represent the long sound of **a** in **eight** different ways, as in—**fate, braid, say, great, neigh, prey, gaol, gauge.**

(ii) The second law is broken when we give eight different sounds to the one symbol **ough,** as in—**bough, cough, dough, hiccough (=cup), hough (=hock), tough, through, thorough.**

11. Our Alphabet.—The **spoken** alphabet of English contains **forty-three sounds**; the **written** alphabet has only **twenty-six** symbols or **letters** to represent them. Hence the English al-

phabet is very **deficient.** But it is also **redundant.** For it contains five **superfluous** letters, *c*, *q*, *x*, *w*, and *y*. The work of the letter *c* might be done by either *k* or by *s*; that of *q* by *k*; *x* is equal to *ks* or *gs*; *w* could be represented by *oo*; and all that *y* does could be done by *i*. It is in the vowel-sounds that the irregularities of our alphabet are most discernible. Thirteen vowel-sounds are represented to the eye in more than one hundred different ways.

(i) There are twelve ways of printing a short *i*, as in s*i*t, C*y*ril, b*u*sy, w*o*men, etc.

(ii) There are twelve ways of printing a short *e*, as in s*e*t, *a*ny, b*u*ry, br*ea*d, etc.

(iii) There are ten ways of printing a long *ē*, as in m*e*te, mar*i*ne, m*ee*t, m*ea*t, k*ey*, etc.

(iv) There are thirteen ways of printing a short *u*, as in b*u*d, l*o*ve, b*e*rth, r*ou*gh, fl*oo*d, etc.

(v) There are eleven ways of printing a long *ū*, as in r*u*de, m*o*ve, bl*ew*, tr*ue*, etc.

THE GRAMMAR OF WORDS, OR ETYMOLOGY.

There are eight kinds of words in our language. These are (i) **Names** or **Nouns.** (ii) The words that stand for Nouns are called **Pronouns.** (iii) Next come the **words-that-go-with-Nouns** or **Adjectives.** (iv) Fourthly, come the **words-that-are-said-of-Nouns** or **Verbs.** (v) Fifthly, the words that go with Verbs or Adjectives or Adverbs are called **Adverbs.** (vi) The words **that-join-Nouns** are called **Prepositions;** (vii) those **that-join-Verbs** are called **Conjunctions.** Lastly (viii) come **Interjections,** which are indeed mere sounds without any **organic** or **vital** connection with other words; and they are hence sometimes called **extra-grammatical utterances.** Nouns and Adjectives, Verbs and Adverbs, have distinct, individual, and substantive **meanings.** Pronouns have no meanings in themselves, but merely **refer** to nouns, just like a ☞ in a book. Prepositions and Conjunctions once had independent

meanings, but have not much now: their chief use is to **join** words to each other. They act the part of nails or of glue in language. Interjections have a kind of meaning; but they never represent a **thought**—only a **feeling**, a feeling of pain or of pleasure, of sorrow or of surprise.

NOUNS.

1. A **Noun** is a **name**, or any word or words used as a **name**.

Ball, house, fish, John, Mary, are all **names**, and are therefore **nouns**. "*To walk* in the open air is pleasant in summer evenings." The two words *to walk* are used as the **name** of an action; *to walk* is therefore a **noun**.

The word *noun* comes from the Latin *nomen*, a name. From this word we have also *nominal, denominate, denomination*, etc.

THE CLASSIFICATION OF NOUNS.

2. Nouns are of two classes—**Proper** and **Common**.

3. A **proper noun** is the name of an individual, *as* **an individual**, and **not** as one of a class.

John, Mary, London, Birmingham, Shakespeare, Milton, are all proper nouns.

The word *proper* comes from the Latin *proprius*, one's own. Hence a *proper noun* is, in relation to *one* person, *one's own name*. From the same word we have *appropriate*, to make one's own; *expropriate*, etc.

(i) Proper nouns are always written with a capital letter at the beginning; and so also are the words derived from them. Thus we write *France, French, Frenchified; Milton, Miltonic; Shakespeare, Shakespearian.*

(ii) Proper nouns, *as such*, have no meaning. They are merely marks to indicate a special person or place. They had, however, originally a meaning. The persons now called *Armstrong, Smith, Greathead*, no doubt had ancestors who were strong in the arm, who did the work of smiths, or who had large heads.

(iii) A proper noun may be *used* as a common noun, when it is employed not to mark an individual, but to indicate *one of a class*. Thus we can say, "He is the *Milton* of his age," meaning by this that he possesses the qualities which all those poets have who are like Milton.

(iv) We can also speak of "the Howards," "the Smiths," meaning a number of persons who are called *Howard* or who are called *Smith*.

4. A **common noun** is the name of a person, place, or thing, considered **not** merely as an individual, but as **one of a class.** *Horse, town, boy, table,* are **common nouns.**

The word *common* comes from the Lat. *communis*, "shared by several"; and we find it also in *community, commonalty*, etc.

(i) A common noun is so called because it belongs *in common* to all the persons, places, or things in the same class.

(ii) The name *rabbit* marks off, or distinguishes, that animal from all other animals; but it does **not** distinguish one rabbit from another—it is **common** to all animals **of the class.** Hence we may say: a common noun **distinguishes from without**; but it does **not** distinguish **within** its own bounds.

(iii) Common nouns have a meaning; proper nouns have not. The latter *may* have a meaning; but the meaning is generally not appropriate. Thus persons called **Whitehead** and **Longshanks** may be dark and short. Hence such names are merely signs, and not significant marks.

5. Common nouns are generally subdivided into—

(i) Class-names.

(ii) Collective nouns.

(iii) Abstract nouns.

(i) Under class-names are included not only ordinary names, but also the names of materials—as *tea, sugar, wheat, water.* The names of materials can be used in the plural when **different kinds of the material** are meant. Thus we say "fine teas," "coarse sugars," when we mean *fine kinds of tea*, etc.

(ii) A **collective noun** is the name of a **collection of persons or things,** looked upon by the mind as **one.** Thus we say *committee, parliament, crowd;* and think of these collections of persons as each **one** body.

(iii) An **abstract noun** is the name of a quality, action, or state, **considered in itself,** and as **abstracted** from the thing or person in which it really exists. Thus, we see a number of lazy persons, and think of *laziness* as a quality in itself, abstracted from the persons. (From Lat. *abs*, from; *tractus*, drawn.)

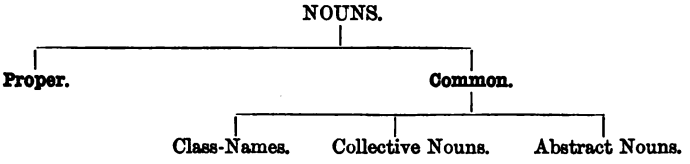
(*a*) The names of arts and sciences are abstract nouns, because they are the names of processes of thought, considered apart and **abstracted** from the persons who practise them. Thus, *music, painting, grammar, chemistry, astronomy*, are abstract nouns.

(iv) Abstract nouns are (*a*) derived from adjectives, as *hardness, dulness, sloth*, from *hard, dull*, and *slow;* or (*b*) from verbs, as *growth, thought*, from *grow* and *think.*

(v) Abstract nouns are sometimes used as collective nouns. Thus we say "the nobility and gentry" for "the nobles and gentlemen" of the land.

(vi) Abstract nouns are formed from other words by the addition of such endings as **ness, th, ery, hood, head,** etc.

6. The following is a summary of the divisions of nouns :—



THE INFLEXIONS OF NOUNS.

7. Nouns can be inflected or changed. They are inflected to indicate **Gender, Number,** and **Case.**

We must not, however, forget that differences of gender, number, or case are not always indicated by inflexion.

Inflexio is a Latin word which means *bending.* An inflexion, therefore, is a bending away from the ordinary form of the word.

GENDER.

8. **Gender** is, in grammar, the mode of **distinguishing sex** by the aid of words, prefixes, or suffixes.

The word *gender* comes from the Lat. *genus, generis* (Fr. *genre*), a kind or sort. We have the same word in *generic, general,* etc. (The *d* in *gender* is no organic or true part of the word; it has been inserted as a kind of cushion between the *n* and the *r*.)

(i) **Names** of **males** are said to be of the **masculine gender,** as *master, lord, Harry.* Lat. *mas,* a male.

(ii) **Names of females** are of the **feminine gender,** as *mistress, lady, Harriet.* Lat. *femina,* a woman. (From the same word we have *effeminate,* etc.)

(iii) Names of **things without sex** are of the **neuter gender,** as *head, tree, London.* Lat. *neuter,* neither. (From the same word we have *neutral, neutrality.*)

(iv) Names of animals, the sex of which is **not indicated,** are said to be of **the common gender.** Thus, *sheep, bird, hawk, parent, servant,* are common, because they may be of **either gender.**

(v) We may sum up thus :—

GENDER.

Masculine.	**Feminine.**	**Neuter.** (*Neither*)	**Common.** (*Either*)

(vi) If we *personify* things, passions, powers, or natural forces, we may make them either masculine or feminine. Thus the *Sun*, *Time*, the *Ocean*, *Anger*, *War*, a *river*, are generally made masculine. On the other hand, the *Moon*, the *Earth* ("Mother Earth"), *Virtue*, a *ship*, *Religion*, *Pity*, *Peace*, are generally spoken of as feminine.

(vii) **Sex** is a distinction between **animals**; **gender** a distinction between **nouns**. In Old English, nouns ending in *dom*, as *freedom*, were masculine; nouns in *ness*, as *goodness*, feminine; and nouns in *en*, as *maiden*, *chicken*, always neuter. But we have lost all these distinctions, and, in modern English, **gender always follows sex.**

9. There are three ways of marking gender :—

(i) By the use of Suffixes.
(ii) By Prefixes (or by Composition).
(iii) By using distinct words for the names of the male and female.

I. GENDER MARKED BY SUFFIXES.

A. Purely English or Teutonic Suffixes.

10. There are now in our language only two purely English suffixes used to mark the feminine gender, and these are used in only two words. The two endings are **en** and **ster,** and the two words are **vixen** and **spinster.**

(i) **Vixen** is the feminine of *fox;* and **spinster** of *spinner* (*spinder* or *spinther*, which, later on, became *spider*). King Alfred, in his writings, speaks of "the spear-side and the spindle-side of a house"—meaning the men and the women.

(ii) **Ster** was used as a feminine suffix very largely in Old English. Thus, *webster* was a *woman-weaver; baxter* (or *bagster*), a *female baker; hoppester*, a *woman-dancer; redester*, a *woman-reader; huckster*, a *female hawker* (travelling merchant); and so on.

(iii) In Ancient English (Anglo-Saxon) the masculine ending was **a**, and the feminine **e**, as in *wicca*, *wicce*, witch. Hence we find the names of many Saxon kings ending in **a**, as *Isa*, *Offa*, *Penda*, etc.

B. Latin and French Suffixes.

11. The chief feminine ending which we have received from the French is **ess** (Latin, *issa*). This is also the only feminine suffix with a living force at the present day—the only suffix we could add to any new word that might be adopted by us from a foreign source.

12. The following are nouns whose feminines end in **ess**:—

MASCULINE.	FEMININE.	MASCULINE.	FEMININE.
Actor	Actress.	Host	Hostess.
Baron	Baroness.	Lad	Lass (=ladess).
Caterer	Cateress.	Marquis	Marchioness.
Count	Countess.	Master	Mistress.
Duke	Duchess.	Mayor	Mayoress.
Emperor	Empress.	Murderer	Murderess.

☞ It will be noticed that, besides adding *ess*, some of the letters undergo change or are thrown out altogether.

There are other feminine suffixes of a foreign origin, such as **ine, a,** and **trix.**

(i) **ine** is a Greek ending, and is found in **heroine.** A similar ending in **landgravine** and **margravine,** the feminines of **landgrave** (a German count) and **margrave** (a lord of the *Mark* or of *marches*), is German.

(ii) **a** is an Italian or Spanish ending, and is found in **donna** (the feminine of **Don,** a gentleman), **infanta** (= *the* child, the heiress to the crown of Spain), **sultana,** and **signora** (the feminine of *Signor*, the Italian for *Senior*, elder, which we have compressed into *Sir*).

(iii) **trix** is a purely Latin ending, and is found only in those words that have come to us *directly from Latin;* as *testator, testatrix* (a person who has made a will), *executor, executrix* (a person who carries out the directions of a will).

II. Gender indicated by Prefixes (or by Composition).

13. The distinction between the masculine and the feminine gender is indicated by using such words as **man, maid—bull, cow—he, she—cock, hen,** as **prefixes** to the nouns mentioned. In the oldest English, **carl** and **cwen** (=queen) were employed to mark gender; and carl-fugol is = cock-fowl, cwen-fugol = hen-fowl.

14. The following are the most important words of this kind:—

Masculine.	Feminine.	Masculine.	Feminine.
Man-servant	Maid-servant.	Bull-calf	Cow-calf.
Man	Woman (= wife-man).	Cock-sparrow	Hen-sparrrow.
He-goat	She-goat.	Wether-lamb	Ewe-lamb.
He-ass	She-ass.	Pea-cock	Pea-hen.
Jack-ass	Jenny-ass.	Turkey-cock	Turkey-hen.
Jackdaw	———		

(i) In the time of Shakespeare, *he* and *she* were used as nouns. We find such phrases as "The proudest he," "The fairest she," "That not impossible she."

III. Gender indicated by Different Words.

15. The use of different words for the masculine and the feminine does not really belong to grammatical gender. It may be well, however, to note some of the most important:—

Masculine.	Feminine.	Masculine.	Feminine.
Bachelor	Spinster.	Husband	Wife.
Boy	Girl.	King	Queen.
Brother	Sister.	Lord	Lady.
Foal	Filly.	Monk	Nun.
Drake	Duck.	Nephew	Niece.
Drone	Bee.	Ram (or Wether)	Ewe.
Earl	Countess.	Sir	Madam.
Father	Mother.	Sloven	Slut.
Gander	Goose.	Son	Daughter
Hart	Roe.	Uncle	Aunt.
Horse	Mare.	Wizard	Witch.

(i) **Bachelor** (lit., a cow-boy), from Low Lat. *baccalarius;* from *bacca,* Low Lat. for **vacca,** a cow. Hence also *vaccination.*

(ii) **Girl,** from Low German *gör,* a child, by the addition of the diminutive *l.*

(iii) **Filly,** the dim. of *foal.* (When a syllable is added, the previous vowel is often modified: as in *cat, kitten; cock, chicken; cook, kitchen.*)

(iv) **Drake,** formerly *endrake; end*=*duck,* and *rake*=king. The word therefore means *king of the ducks.* (The word *rake* appears in another form in the *ric* of *bishopric*=the *ric* or kingdom or domain of a *bishop.*)

(v) **Drone,** from the *drone*ing sound it makes.

(vi) **Earl,** from A.S. *corl,* a warrior. **Countess** comes from the French word *comtesse.*

(vii) **Father** = *feeder;* cognate of *fat, food, feed, fodder, foster,* etc.

(viii) **Goose**; in the oldest A.S. *gans;* **Gandr-a** (the *a* being the sign of the masc.). Hence **gander**, the *d* being inserted as a cushion between *n* and *r*, as in *thunder, gender,* etc.

(ix) **Hart** = the horned one.

(x) **Mare**, the fem. of A.S. *mearh*, a horse. Hence also *marshal*, which at first meant horse-servant.

(xi) **Husband**, from Icelandic, *husbondi*, the master of the house. A farmer in Norway is called a *bonder*.

(xii) **King**, a contraction of A.S. **cyning**, son of the kin or tribe.

(xiii) **Lord**, a contraction of A.S. **hláford**—from **hláf**, a loaf, and **weard**, a ward or keeper.

(xiv) **Lady**, a contraction of A.S. **hlaéfdige**, a loaf-kneader.

(xv) The old A.S. words were *nefa, nefe.*

(xvi) **Woman** = wife - man. The *pronunciation* of *women* (*wimmen*) comes nearer to the old form of the word. See note on (iii.)

(xvii) **Sir**, from Lat. *senior*, elder.

(xviii) **Madam**, from Lat. **Mea domina** (through the French **Ma dame**) = my lady.

(xix) **Daughter** = milker. Connected with *dug.*

(xx) **Wizard**, from old French *guiscart*, prudent. *Witch* has no connection with *wizard.*

16. All feminine nouns are formed from the masculine, with four exceptions: **bridegroom, widower, gander,** and **drake,** which come respectively from bride, widow, goose, and duck.

(i) **Bridegroom** was in A.S. *brýdguma* = the bride's man. (*Guma* is a cognate of the Lat. *hom-o*, a man—whence *humanity.*)

(ii) **Widower.** The old masc. was *widuwa;* the fem. *widuwe.* It was then forgotten that *widuwa* was a masculine, and a new masculine had to be formed from *widuwe.*

Number.

17. Number is, in nouns, the mode of indicating whether we are speaking of one thing or of more.

18. The English language, like most modern languages, has two numbers: the **singular** and the **plural.**

(i) **Singular** comes from the Lat. *singuli*, one by one; **plural**, from the Lat. *plures*, more (than one).

(ii) Mr Barnes, the eminent Dorsetshire poet, who has written an excellent grammar, called 'Speech-craft,' calls them *onely* and *somely*.

19. There are three chief ways of forming the plural in English:—

(i) By adding **es** or **s** to the singular.
(ii) By adding **en**.
(iii) By changing the vowel-sound.

20. First Mode.—The plural is formed by adding **es** or **s**. The ending **es** is a modern form of the old A.S. plural in *as*, as *stanas*, *stones*. The following are examples:—

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Box	Boxes.	Beef	Beeves.
Gas	Gases.	Loaf	Loaves.
Witch	Witches.	Shelf	Shelves.
Hero	Heroes.	Staff	Staves.
Lady	Ladies.	Thief	Thieves.

(i) It will be seen that *es* in *heroes* does not add a syllable to the sing.

(ii) Nouns ending in **f** change the sharp **f** into a flat **v**, as in *beeves*, etc. But we say *roofs*, *cliffs*, *dwarfs*, *chiefs*, etc.

(iii) An old singular of *lady* was *ladie;* and this spelling is preserved in the plural. But there has arisen a rule on this point in modern English, which may be thus stated:—

☞ (*a*) **Y**, with a **vowel before it**, is not changed in the plural. Thus we write **keys**, **valleys**, **chimneys**, **days**, etc.

(*b*) **Y**, with a **consonant before it**, is changed into **ie** when **s** is added for the plural. Thus we write *ladies*, *rubies*, and also *soliloquies*.

(iv) **Beef** is not now used as the word for a single ox. Shakespeare has the phrase "beef-witted" = with no more sense than an ox.

21. Second Mode.—The plural is formed by adding **en** or **ne**. Thus we have **oxen**, **children**, **brethren**, and **kine**.

(i) **Children** is a double plural. The oldest plural was **cild-r-u**, which became **childer**. It was forgotten that this was a proper plural, and **en** was added. **Brethren** is also a double plural. **En** was added to the old Northern plural **brether**—the oldest plural being **brothr-u**.

(ii) **Kine** is also a double plural of **cow**. The oldest plural was **cŷ**, and this still exists in Scotland in the form of **kye**. Then **ne** was added.

22. Third Mode.—The plural is formed by **changing the vowel-sound** of the word. The following are examples :—

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Man	Men.	Tooth	Teeth.
Foot	Feet.	Mouse	Mice.
Goose	Geese.	Louse	Lice.

(i) To understand this, we must observe that when a new syllable is added to a word, the vowel of the preceding syllable is often weakened. Thus we find **nation, national; fox, vixen.** Now the oldest plurals of the above words had an additional syllable; and it is to this that the change in the vowel is due.

23. There are in English several nouns **with two plural forms, with different meanings.** The following is a list :—

SINGULAR.	PLURAL.	PLURAL.
Brother	brothers (by blood)	brethren (of a community).
Cloth	cloths (kinds of cloth)	clothes (garments).
Die	dies (stamps for coining)	dice (cubes for gaming).
Fish	fishes (looked at separately)	fish (taken collectively).
Genius	geniuses (men of talent)	genii (powerful spirits).
Index	indexes (to books)	indices (to quantities in algebra).
Pea	peas (taken separately)	pease (taken collectively).
Penny	pennies (taken separately)	pence (taken collectively).
Shot	shots (separate discharges)	shot (balls, collectively)

(i) **Pea** is a false singular. The **s** belongs to the root; and we find in Middle English "as big as **a pease**," and the plurals **pesen** and **peses.**

24. Some nouns have the same form in the plural as in the singular. Such are **deer, sheep, cod, trout, mackerel,** and others.

(i) Most of these nouns were, in Old English, neuter.

(ii) A special plural is found in such phrases as: *A troop of horse; a company of foot; ten sail of the line; three brace of birds; six gross of steel pens; ten stone weight*, etc. In fact, the names of numbers, weights, measures, etc., are not put into the plural form. Thus we say, *ten hundredweight, five score, five fathom, six brace.* In Old English we also said *forty year, sixty winter;* and we still say, *a twelvemonth, a fortnight* (=fourteen nights).

25. There are in English several **false plurals**—that is, real singulars which look like plurals. These are **alms, riches,** and **eaves.**

(i) **Alms** is a compressed form of the A.S. **aelmesse** (which is from the Greek *eleēmosunē*). We find in Acts iii. 3, "an alms." The adjective connected with it is *eleemosynary*.

(ii) **Riches** comes from the French **richesse**.

(iii) **Eaves** is the modern form of the A.S. **efese**, a margin or edge.

26. There are in English several **plural forms** that are regarded and treated **as singulars**. The following is a list :—

Amends.	Odds.	Smallpox.
Gallows.	Pains.	Thanks.
News.	Shambles.	Tidings.

(i) **Smallpox** = small pocks.

27. There are many nouns that, from the nature of the case, **can** be used **only in the plural**. These are the names of things (*a*) That consist of **two** or **more parts**; or (*b*) That are taken **in the mass**.

(*a*) The following is a list of the first :—

Bellows.	Pincers.	Shears.	Tweezers.
Drawers.	Pliers.	Snuffers.	Tongs.
Lungs.	Scissors.	Spectacles.	Trousers.

(*b*) The following is a list of the second :—

Annals.	Dregs.	Lees.	Oats.
Archives.	Embers.	Measles.	Staggers.
Ashes.	Entrails.	Molasses.	Stocks.
Assets.	Hustings.	Mumps.	Victuals.

☞ It must be noticed that several nouns—some of them in the above class—change their meaning entirely when made plural. Thus—

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Beef	Beeves.	Iron	Irons.
Copper	Coppers.	Pain	Pains.
Good	Goods.	Spectacle	Spectacles.

28. The English language has adopted many foreign plurals. These, (*a*) when fully naturalised, make their plurals in the usual English way; (*b*) when not naturalised, or imperfectly, keep their own proper plurals.

(*a*) As examples of the first kind, we have—

Bandits, cherubs, dogmas, indexes, memorandums, focuses, formulas, terminuses, etc.

(*b*) As examples of the second, we find—

	Singular.	Plural.	Singular.	Plural.
(1) **Latin**	Animalculum	Animalcula.	Radix	Radices.
	Datum	Data.	Series	Series.
	Formula	Formulæ.	Species	Species.
	Genus	Genera.	Stratum	Strata.
(2) **Greek**	Analysis	Analyses.	Ellipsis	Ellipses.
	Axis	Axes.	Parenthesis	Parentheses.
	Miasma	Miasmata.	Phenomenon	Phenomena.
(3) **French**	Monsieur	Messieurs.	Madam	Mesdames.
(4) **Italian**	Bandit	Banditti.	Libretto	Libretti.
	Dilettante	Dilettanti.	Virtuoso	Virtuosi.
(5) **Hebrew**	Cherub	Cherubim.	Seraph	Seraphim.

(i) The Greek plurals *acoustics, ethics, mathematics, optics, politics*, etc., were originally adjectives. We now say *logic*—but *logics*, which still survives in the Irish Universities—was the older word.

29. Compounds attach the sign of the plural to the **leading word,** especially if that word be a noun. These may be divided into three classes :—

(*a*) When the plural sign is added to the Noun, as : *sons-in-law, hangers-on, lookers-on*, etc.

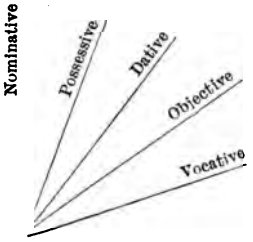
(*b*) When the compound word is treated as one word, as : *attorney-generals, major-generals, court-martials, spoonfuls, handfuls*, etc.

(*c*) When both parts of the compound take the plural sign, as : *men-servants, knights-templars, lords-justices*, etc.

Case.

30. Case is the **form** given to a noun to show its **relation** to other words in the sentence. Our language has lost most of these forms; but we still use the word **case** to indicate the **function,** even when the **form** has been **lost.**

(i) The word **case** is from the Latin *casus*, and means a falling. The old grammarians regarded the nominative as the *upright case*, and all others as *fallings* from that. Hence the use of the words *decline* and *declension*. (Of course the nominative cannot be a real case, because it is *upright* and not a *falling*.)



31. We *now* employ five cases; **Nominative, Possessive, Dative, Objective,** and **Vocative.**

(i) In **Nouns,** only one of these is **inflected,** or has a **case-ending**—the Possessive.

(ii) In **Pronouns,** the Possessive, Dative, and Objective are inflected. But the inflexion for the Dative and the Objective is the same. **Him** and **them** are indeed true Datives: the old inflection for the Objective was **hine** and **hi.**

32. The following are the definitions of these cases:—

(1) The **Nominative Case** is the **case of the subject.**

(2) The **Possessive Case** indicates **possession,** or some **similar relation.**

(3) The **Dative Case** is the **case of the Indirect Object,** and also the case governed by certain verbs.

(4) The **Objective Case** is the **case of the Direct Object.**

(5) The **Vocative Case** is the **case of the person spoken to.** It is often called the **Nominative of Address.**

(i) **Nominative** comes from the Lat. *nomināre,* to name. From the same root we have *nominee.*

(ii) **Dative** comes from the Lat *dativus,* given to.

(iii) **Vocative** comes from the Lat. *vocativus,* spoken to or addressed.

33. The **Nominative Case** answers to the question **Who?** or **What?** It has always a verb that goes with it, and asserts something about it.

34. The **Possessive Case** has the ending **'s** in the singular; **'s** in the plural, when the plural of the noun ends in **n**; and **'** only when the plural ends in **s.**

☞ The possessive case is kept chiefly for nouns that are the **names of living beings.** We cannot say "the book's page" or "the box's lid," though in poetry we can say "the temple's roof," etc. There are many points that require to be specially noted about the possessive:—

(i) The apostrophe (from Gr. *apo,* away, and *strophē,* a turning) stands in the place of a lost *e,* the possessive in O.E. having been in many cases **es.** In the last century the printers always put *hop'd, walk'd,* etc., for *hoped, walked,* etc. The use of the apostrophe is quite modern.

(ii) If the singular noun ends in *s*, we often, but not always, write *Moses' rod, for conscience' sake, Phœbus' fire;* and yet we say, and ought to say, *Jones's books, Wilkins's hat, St James's, Chambers's Journal,* etc.

(iii) We find in the Prayer-Book, "For Jesus Christ *his* sake." This arose from the fact that the old possessive in **es** was sometimes written **is**; and hence the corruption into *his*. Then it came to be fancied that **'s** was a short form of *his*. But this is absurd, for two reasons:—

(*a*) We cannot say that "the girl's book" is = *the girl his book.*
(*b*) We cannot say that "the men's tools" is = *the men his tools.*

35. How shall we account for the contradictory forms **Lord's-day** and **Lady-day, Thurs-day** and **Fri-day, Wedn-es-day** and **Mon-day,** and for the curious possessive **Witenagemot?**

(i) **Lady-day, Friday,** and **Monday** are fragments of the possessive of feminine Nouns in O.E. The oldest possessive of **lady** was **ladyan,** which was then shortened into **ladyë,** lastly into **lady.** So with **Frija,** the goddess of love; and with **Moon,** which was feminine. Thus we see that in *Lady-day, Friday,* and *Monday* we have old feminine possessives. The word **witenagemot** means the *meet* or *meeting* of the **witan,** or wise men, the possessive of which was **witëna.**

36. The **Dative Case** answers to the question **For whom?** or **To whom?** It has **no** separate **form** for **Nouns;** and in **Pronouns,** its form is the **same** as that of the **Objective.** But it has a very clear and distinct **function** in modern English. This function is seen in such sentences as—

(1) He handed the **lady** a chair.
(2) Make **me** a boat!
(3) Woe worth the **day!** (= Woe come to the day!)
(4) Heaven send the **Prince** a better companion!
(5) Heaven send the **companion** a better Prince!
(6) "Sirrah, knock **me** at this gate,
Rap **me** here, knock **me** well, and knock **me** soundly."
(Shakespeare, "Taming of the Shrew," I. ii. 31.)
(7) **Me**thought I heard a cry! (= **Me**seems.)
(8) Hand **me** the salt, if **you** please.

Some grammarians prefer to call this the **Case of the Indirect Object;** but the term will hardly apply to *day* and *me* in (3) and (7). In all the other sentences, the dative may be changed into an objective with the prep. *to* or *for.*

(i) In the sixth sentence, the **me's** are sometimes called *Ethical Datives.*

(ii) In the seventh sentence, *methought* is = *meseems*, or *it seems to me.* There were in O.E. two verbs—*thincan*, to seem; and *thencan*, to think.

(iii) In the eighth sentence the phrase *if you please* is = *if it please you*, and the *you* is a dative. If the *you* were a nominative, the phrase would mean *if you are a pleasing person*, or *if you please me.*

37. The **Objective Case** is always governed by an **active-transitive verb** or a **preposition.** It answers to the question **Whom?** or **What?** It is generally placed after the verb. Its form is **different** from that of the Nominative **in pronouns;** but is the **same in nouns.**

(i) The **direct object** is sometimes called the **reflexive object** when the nominative and the objective refer to the same person—as, "*I* hurt *myself;*" "Turn (*thou*) *thee*, O Lord!" etc.

(ii) When the **direct object** is akin with the verb in meaning, it is sometimes called the **cognate object.** The cognate object is found in such phrases as: *To die the death; to run a race; to fight a fight*, etc.

(iii) A **second direct object** after such verbs as *make, create, appoint, think, suffer*, etc., is often called the **factitive object.** For example: The Queen made *him* a *general;* the Board appointed *him manager;* we thought *him* a good *man*, etc.

Factitive comes from the Latin *facĕre*, to make.

38. The difference between the Nominative and the Vocative cases is this: The Nominative case **must** always have a **verb** with it; the Vocative **cannot** have a **verb.** This is plain from the sentences:—

(i) John did that.
(ii) Don't do that, John!

39. Two nouns that indicate the same person or thing are said to be **in apposition;** and two nouns in apposition may be in any case.

(i) But, though the two nouns are in the **same case**, only **one** of them has the **sign** or **inflection** of the case. Thus we say, "John the **gardener's** mother is dead." Now, both *John* and *gardener* are in the possessive case; and yet it is only *gardener* that takes the sign of the possessive.

PRONOUNS.

1. A **Pronoun** is a **word that is used instead of a noun.** We say, "John went away yesterday; **he** looked quite happy." In this case the pronoun **he** stands in the place of **John.**

(i) The word **pronoun** comes from the Latin *pro*, for; and *nomen*, a name.

(ii) The above definition hardly applies to the pronoun *I*. If we say *I write*, the *I* cannot have *John Smith* substituted for it. We cannot say *John Smith write*. *I*, in fact, is the universal pronoun for the **person speaking**; and it cannot be said to stand in place of his mere *name*. The same remark applies to some extent to *thou* and *you*.

2. The pronouns are among the oldest parts of speech, and have, therefore, been subject to many changes. In spite of these changes, they have kept many of their inflexions; while our English adjective has parted with all, and our noun with most.

3. There are four kinds of pronouns: **Personal; Interrogative; Relative;** and **Indefinite.** The following is a table, with examples of each:—

PRONOUNS.

Personal.	**Interrogative.**	**Relative.**	**Indefinite.**
I.	Who?	Who.	One.

PERSONAL PRONOUNS.

4. There are three Personal Pronouns: The Personal Pronoun of the **First Person**; of the **Second Person**; and of the **Third Person.**

5. The **First Personal Pronoun** indicates the person **speaking**; the **Second Personal Pronoun,** the person **spoken to**; and the **Third,** the person **spoken of.**

6. The **First Personal Pronoun** has, of course, no distinction of gender. It is made up of the following forms, which are fragments of different words:—

	Singular.	Plural.
Nominative	I	We.
Possessive	Mine (*or* My)	Our (*or* Ours).
Dative	Me	Us.
Objective	Me	Us.

(i) **We** is not = I + I; because there can be only one *I* in all the world. We is really = I + he, I + you, or I + they.

(ii) *I* can have no vocative as such. If you address yourself, you must say **Thou** or **You.**

(iii) The dative is preserved in such words and phrases as "**Me thinks**" ("it seems *to me*,"—where the *think* comes from *thincan*, to seem, and not from *thencan*, to think); "Woe is **me**;" "Give **me** the plate;" "If **you** please," etc.

7. The **Second Personal Pronoun** has no distinction of gender. It has the following forms:—

	Singular.	Plural.
Nominative	Thou	You (*or* Ye).
Possessive	Thine (*or* Thy)	Your (*or* Yours).
Dative	Thee	You.
Objective	Thee	You.
Vocative	Thou	You (*or* Ye).

(i) **Ye** was the old nominative plural; **you** was always dative or objective. "Ye have not chosen me; but I have chosen you."

(ii) **Thou** was, from the 14th to the 17th century, the pronoun of affection, of familiarity, of superiority, and of contempt. This is still the usage in France of *tu* and *toi*. Hence the verb *tutoyer*.

(iii) **My, Thy, Our, Your** are used along with nouns; **Mine, Thine, Ours,** and **Yours** cannot go with nouns, and they are always used alone. **Mine** and **Thine**, however, are used in Poetry and in the English Bible with nouns which begin with a vowel or silent *h*.

8. The **Third Personal Pronoun** requires distinctions of gender, because it is necessary to indicate the sex of the person we are talking of; and it has them.

	Singular.			Plural.
	Masculine.	Feminine.	Neuter.	All Genders.
Nom.	He	She	It	They.
Poss.	His	Her (*or* Hers)	Its	Their (*or* Theirs).
Dat.	Him	Her	It	Them.
Obj.	Him	Her	It	Them.

(i) **She** is really the feminine of the old demonstrative *se, seo, thaet;* and it has supplanted the old A.S. pronoun *heo,* which still exists in Lancashire in the form of *hoo.*

(ii) The old and proper dative of **it** is **him.** The old neuter of **he** was **hit,** the **t** being the inflection for the neuter.

(iii) **Him,** the dative, came to be also used as the objective. The oldest objective was **hine.**

9. The Personal Pronouns are often used as **Reflexive Pronouns.** Reflexive Pronouns are (i) **datives;** or (ii) **objectives;** or (iii) **compounds** of **self** with the personal pronoun. For example :—

(i) **Dative:** "I press **me** none but good householders," said by Falstaff, in "King Henry IV.," I. iv. 2, 16.

"I made **me** no more ado," I. ii. 4, 223.

"Let every soldier hew **him** down a bough."—Macbeth, V. iv. 6.

(ii) **Objective:** Shakespeare has such phrases as *I whipt me; I disrobed me; I have learned me.* In modern English, chiefly in poetry, we have: *He sat him down; Get thee hence!* etc.

(iii) **Compounds:** *I bethought myself; He wronged himself;* etc.

INTERROGATIVE PRONOUNS.

10. The **Interrogative Pronouns** are those pronouns which we use in asking questions. They are **who, which, what,** and **whether.**

(i) The word *interrogative* comes from the Latin *interrogāre,* to ask. Hence also *interrogation, interrogatory,* etc.

11. Who is both masculine and feminine, and is used only of persons. Its neuter is **what.** (The **t** in **what,** as in **that,** is the old suffix for the neuter gender.) The possessive is **whose;** the objective **whom.** The following are the forms :—

SINGULAR AND PLURAL.

	MASCULINE.	FEMININE.	NEUTER.
Nominative	Who	Who	What.
Possessive	Whose	Whose	[Whose.]
Objective	Whom	Whom	What.

(i) **Who-m** is really a dative, like **hi-m.** But we now use it only as an objective.

(ii) **Whose** *may* be used of neuters; but it is almost invariably employed of persons only.

12. Which—formerly *hwilc*—is a compound word, made up of the **wh** in **who,** and **lc,** which is a contraction of the O.E. **lîc** = like. It therefore really means, *Of what sort?* It now asks for **one out of a number**; as, "Here are several kinds of fruits: which will you have?"

13. Whether is also a compound word, made up of **who + ther**; and it means, **Which of the two?**

(i) The *ther* in *whether* is the same as the *ther* in *neither*, etc.

RELATIVE OR CONJUNCTIVE PRONOUNS.

14. A **Relative Pronoun** is a pronoun which possesses two functions: (i) it stands for a noun; and (ii) it joins two sentences together. That is to say, it is both a pronoun and a conjunction. For example, we say, "This is the man **whose** apples we bought." This statement is made up of two sentences: (i) "This is the man;" and (ii) "We bought his apples." The relative pronoun **whose** joins together the two sentences.

(i) Relative Pronouns might also be called **conjunctive pronouns.**

(ii) **Whose,** in the above sentence, is called **relative,** because it relates to the word *man.* *Man* is called its **antecedent,** or *goer-before.*

The word *antecedent* comes from the Lat. *ante,* before; and *cedo,* I go.

15. The Relative Pronouns are **that; who, which; what. As** and **but** are also employed as relatives.

(i) **Who, which,** and **what** are also combined with **so** and **ever,** and form **Compound Relatives**; such as **whoso, whosoever, whatsoever,** and **whichsoever.**

(ii) **That** is the oldest of our relative pronouns. It is really the neuter of the old demonstrative adj., *se, seo, thaet.* It differs from *who* in two respects: (*a*) It cannot be used *after* a preposition. We cannot say, "This is the man with that I went." (*b*) It is generally employed to *limit, distinguish,* and *define.* Thus we say, "The house that I built is for sale." Here the sentence *that I built* is an adjective, limiting or defining the noun *house.* Hence it has been called the **defining relative.**

Who or **which** introduces a new fact about the antecedent; **that** only marks it off from other nouns.

(iii) **Who** has **whose** and **whom** in the possessive and objective—both in the singular and in the plural.

(iv) **Which** is not to be regarded as the neuter of **who.** It is the form used when the antecedent is the name of an **animal** or **thing.** After a preposition, it is sometimes replaced by *where;* as *wherein = in which; whereto = to which.*

(v) **What** performs the function of a compound relative = **that + which.** If we examine its function in different sentences, we shall find that it may be equivalent to—

(*a*) Two Nominatives; as in 'This is what he is" (=the person that).
(*b*) Two Objectives; as in "He has what he asked for" (=the thing that).
(*c*) Nom. and Obj.; as in "This is what he asked for" (=the thing that).
(*d*) Obj. and Nom.; as in "I know what he is" (=the person that).

(vi) **As** is the proper relative after the adjectives **such** and **same. As** is, however, properly an adverb. "This is the same as I had" is = "This is the same as *that which* I had."

(vii) **But** is the proper relative after a negative; as "There was no man but would have died for her." Here **but = who + not.** (This is like the Latin use of *quin = qui + non*).

INDEFINITE PRONOUNS.

16. An **Indefinite Pronoun** is a pronoun that does **not** stand in the place of a noun which is the name for a **definite person** or **thing,** but is used vaguely, and without a distinct reference.

17. The chief Indefinite Pronouns are **one, none; any; other;** and **some.**

(i) **One** is the best instance of an indefinite pronoun. It is simply the cardinal *one* used as a pronoun. In O.E. we used *man;* and we still find one example in the Bible—Zech. xiii. 5: "Man taught me to keep cattle from my youth." **One,** as an indefinite pronoun, has two peculiarities. It (*a*) can be put in the **possessive case;** and (*b*) can take a plural **form.** Thus we can say: (*a*) "One can do what one likes with **one's** own;" and (*b*) "I want some big **ones.**"

(ii) **None** is the negative of **one.** "None think the great unhappy but the great." But *none* is always plural. **No** (the adjective) is a short form of *none;* as *a* is of *an;* and *my* of *mine.*

(iii) **Any** is derived from **an,** a form of *one.* It may be used as an adjective also—either with a singular or a plural noun. When used as a pronoun, it is generally plural.

(iv) **Other** is = **an ther.** The **ther** is the same as that in *either, whether;* and it always indicates that one of two is taken into the mind.

(v) **Some** is either singular or plural. It is singular in the phrase *Some one;* in all other instances, it is a plural pronoun.

ADJECTIVES.

1. An **Adjective** is a word that **goes with a noun** to describe or point out the thing denoted by the noun—and hence to limit the application of the noun; or, more simply,—

Adjectives are **noun-marking words.**

(i) Adjectives do not **assert explicitly,** like verbs. They assert **implicitly.** Hence they are **implicit predicates.** Thus, if I say, "I met three old men," I make three statements: (1) I met men; (2) The men were old; (3) The men were three in number. But these statements are **not explicitly** made.

(ii) Adjectives **enlarge the content,** but **limit the extent** of the idea expressed by the noun. Thus when we say "*white* horses," we put a **larger content** into the idea of horse; but, as there are fewer *white* horses than *horses,* we limit the **extent** of the notion.

2. An adjective **cannot stand by itself.** It must have with it a noun either **expressed** or **understood.** In the sentence "The good are happy," *persons* is understood after *good.*

3. Adjectives are of four kinds. They are (i) **Adjectives of Quality;** (ii) **Adjectives of Quantity;** (iii) **Adjectives of Number;** (iv) **Demonstrative Adjectives.** Or we may say,—Adjectives are divided into

ADJECTIVES

Qualitative. | **Quantitative.** | **Numbering.** | **Demonstrative.**

These four answer, respectively, to the questions—

(i) **Of what sort?** (ii) **How much?** (iii) **How many?** (iv) **Which?**

4. **Qualitative Adjectives** denote a quality of the subject or thing named by the noun; such as *blue, white; happy, sad; big, little.*

(i) The word *qualitative* comes from the Lat. *qualis*=of what sort.
(ii) **Most** of these adjectives admit of **degrees of comparison.**

5. **Quantitative Adjectives** denote either **quantity** or **indefinite number**; and they can go either (i) with the **singular**, or (ii) with the **plural** of nouns, or (iii) with both. The following is a list:—

Any.	Certain.	Few.	Much.	Some.
All.	Divers.	Little.	No.	Whole.
Both.	Enough.	Many.	Several.	

(i) We find the phrases: *Little need; little wool; much pleasure; more sense; some sleep*, etc.

(ii) We find the phrases: *All men; any persons; both boys; several pounds*, etc.

(iii) We find the phrases: *Any man* and *any men; no man* and *no men; enough corn* and *soldiers enough; some boy* and *some boys*, etc.

6. **Numbering** or **Numeral Adjectives** express the **number** of the things or persons indicated by the noun. They are generally divided into **Cardinal Numerals** and **Ordinal Numerals.** But Ordinal Numerals are in reality Demonstrative Adjectives.

(i) **Numeral** comes from the Lat. *numerus*, a number. Hence also come *numerous, numerical*, and *number* (the *b* serves as a cushion between the *m* and the *r*).

(ii) **Cardinal** comes from the Lat. *cardo*, a hinge.

(iii) **Ordinal** comes from the Lat. *ordo*, order.

7. **Demonstrative Adjectives** are those which are used to **point out** the thing expressed by the noun; and, besides indicating a person or thing, they also indicate a **relation** either to the speaker or to something else.

(i) **Demonstrative** comes from the Lat *demonstro*, I point out. From the same root come *monster, monstrous*, &c.

8. Demonstrative Adjectives are of three kinds: (i) **Articles**; (ii) **Adjective Pronouns** (often so called); and (iii) the **Ordinal Numerals.**

(i) There are two **articles** (better call them **distinguishing adjectives**) in our language: **a** and **the**. **a** is a broken-down form of **ane**, the northern form of *one;* and before a vowel or silent **h** it retains the **n**. In some phrases **a** has its old sense of *one;* as in "two of a trade;" "all of a size," etc.

"An two men ride on *a* horse, one must ride behind."
Shakespeare (Much Ado about Nothing, III. v. 40).

(ii) We must be careful to distinguish the article *a* from the broken-down preposition *a* in the phrase "twice *a* week." This latter *a* is a fragment of *on;* and the phrase in O.E. was "tuwa on wucan." Similarly, *the* in "the book" is not the same as *the* in "the more *the* merrier." The latter is the old ablative of *thaet;* and is = by that.

(iii) **Adjective Pronouns** or **Pronominal Adjectives** are so called because they can be used either as adjectives **with** the noun, or as pronouns **for** the noun. They are divided into the following four classes:—

(*a*) **Demonstrative Adjective Pronouns** — This, these; that, those; yon, yonder.

(*b*) **Interrogative Adjective Pronouns**—Which? what? whether (of the two)?

(*c*) **Distributive Adjective Pronouns**—Each, every, either, neither.

(*d*) **Possessive Adjective Pronouns**—My, thy, his, her, etc. (These words perform a double function. They are adjectives, because they go with a noun; and pronouns, because they stand for the **noun** or name of the person speaking or spoken of.)

(iv) The **Ordinal Numerals** are: First, second, third, etc.

9. Some adjectives are used **as nouns,** and therefore take a **plural form.** Thus we have *Romans, Christians, superiors, elders, ones, others, nobles,* etc. Some take the form of the **possessive case,** as *either's, neither's.*

(i) The plural of *one* as an adjective is *two, three,* etc.; of *one* as a noun, *ones.* Thus we can say, "These are poor strawberries, bring me better *ones.*" Other numeral adjectives may be used as nouns. Thus Wordsworth, in one of his shorter poems, has—

> "The sun has long been set;
> The stars are out by *twos* and *threes;*
> The little birds are piping yet
> Among the bushes and trees."

(ii) Our language is very whimsical in this matter. We can say *Romans* and *Italians;* but we cannot say *Frenches* and *Dutches.* Milton has (Paradise Lost, iii. 438) *Chineses.*

NUMERALS.

10. Cardinal Numerals are those which indicate numbers alone. Some of them are originally nouns, as *dozen, hundred, thousand,* and *million;* but these may also be used as adjectives.

(i) **One** was in A.S. *an* or *ane*. The pronunciation *wun* is from a western dialect. It is still rightly sounded in its compounds *atone, alone, lonely*. **None** and **no** are the negatives of *one* and *o* (=*an* and *a*).

(ii) **Two**, from A.S. **twegen** mas.; **twa** fem. The form *twegen* appears in *twain* and *twin*, the *g* having been absorbed.

(iii) **Eleven**=**en** (one)+**lif** (ten). **Twelve**=**twe** (two)+**lif** (ten).

(iv) **Thirteen**=three+ten. The *r* has shifted its place, as in *third*.

(v) **Twenty**=**twen** (two)+**tig** (ten). **Tig** is a noun, meaning "a set of ten." The guttural was lost, and it became *ty*.

(vi) **Score**, from A.S. *sceran*, to cut. Accounts of sheep, cattle, etc., were kept by notches on a stick; and the twentieth notch was made deeper, and was called *the* cut—*the* score.

11. Ordinal Numerals are **Adjectives of Relation** formed mostly from the Cardinals. They are: First, Second, Third, Fourth, etc.

(i) **First** is a contraction of the A.S. *fyrrest* (farthest).

(ii) **Second** is not Eng. but Latin. The O.E. for *second* was **other**. *Second* comes (through French) from the Latin, *secundus*, following—that is, following the first. A following or favourable breeze ("a wind that *follows* fast") was called by the Romans a "secundus ventus." *Secundus* comes from Lat. *sequor*, I follow. Other words from the same root are *sequel, consequence*, etc.

(iii) **Third**, by transposition, from A.S. *thridda*. A third part was called a *thriding* (where the *r* keeps its right place); as a fourth part was a *fourthing* or *farthing*. *Thriding* was gradually changed into *Riding*, one of the three parts into which Yorkshire was divided.

(iv) In **eigh-th**, as in *eigh-teen*, a **t** has vanished.

THE INFLEXION OF ADJECTIVES.

12. The modern English adjective has lost all its old inflexions for gender and case, and retains only **two for number**. These two are *these* (the plural of *this*) and *those* (the plural of *that*).

(i) The older plural was **thise**—pronounced *these*, and then so spelled. In this instance, the spelling, as so seldom happens, has followed the pronunciation. In general in the English language, the spelling and the pronunciation keep quite apart, and have no influence on each other.

(ii) **Those** was the oldest plural of *this*, but in the 14th century it came to be accepted as the plural of *that*.

13. Most adjectives are now inflected for purposes of **comparison** only.

14. There are **three Degrees** of **Comparison**: the **Positive**; the **Comparative**; and the **Superlative.**

(i) The word *degree* comes from the French *degré*, which itself comes from the Latin *gradus*, a step. From the same root come *grade*, *gradual*, *degrade*, etc.

15. The **Positive Degree** is the **simple form** of the adjective.

16. The **Comparative Degree** is that form of the adjective which shows that the **quality** it expresses has been raised **one step** or **degree** higher. Thus we say *sharp*, *sharper*; *cold*, *colder*; *brave*, *braver*. The comparative degree brings together **only two** ideas. Thus we may speak of "the taller of the two," but not "of the three."

Comparative comes from the Lat. *compăro*, I bring together.

17. The Comparative degree is formed in two ways: either (i) by adding **er** to the positive; or (ii) if the adjective has two syllables (the last ending in a consonant) or more, by placing the adverb **more** before the adjective.

RULES: I. A silent **e** is dropped; as *brave*, *braver*.

II. A **y** after a consonant is changed into **i** before *er*, etc.; as *happy*, *happier*.

III. A final consonant after a **short vowel** is doubled; as *red*, *redder*; *cruel*, *crueller*.

IV. In choosing between **er** and **more**, sound and custom seem to be the safest guides. Thus we should not say *selecter*, but *more select*; not *infirmer*, but *more infirm*. Carlyle has *beautifullest*, etc.; but his is not an example to be followed.

18. The **Superlative Degree** is that form of the adjective which shows that the quality it expresses has been raised to the **highest degree.** The superlative degree requires that three things, or more, be compared. Thus "He is the tallest of the two" would be incorrect.

Superlative comes from the Lat. *superlatīvus*, lifting up above.

19. The Superlative degree is formed in two ways: either (i) by adding **est** to the positive; or (ii) if the adjective has two syllables (the last ending in a consonant) or more, by placing the adverb **most** before the adjective.

(i) *Happiest; most recent; most beautiful.*

20. Some adjectives, from the very nature of the ideas they express, do not admit of comparison. Such are *golden, wooden; left, right; square, triangular; weekly, monthly; eternal, perpetual*, etc.

21. The most frequently used adjectives have **irregular comparisons.** The following is a list:—

Positive.	Comparative.	Superlative.	Positive.	Comparative.	Superlative.
Bad	worse	worst.	Late	later	latest.
Evil	worse	worst.	Late	latter	last.
Ill	worse	worst.	Little	less	least.
Far	farther	farthest.	Many	more	most.
[Forth]	further	furthest.	Much	more	most.
Fore	former	foremost.	Nigh	nigher	nighest (next).
Good	better	best.	Old	older	oldest.
Hind	hinder	hindmost.	Old	elder	eldest.
	[Rathe]		rather	[rathest.]	

(i) **Worse** and **worst** come, not from *bad*, but from the root *weor*, evil. (*War* comes from the same root.) The *s* in *worse* is a part of the root; and the full comparative is really *worser*, which was used in the 16th century (Shakespeare, "Hamlet," III. iv. 157). *Worst = worsest.*

(ii) The **th** in **farther** is intrusive. *Farther* is formed on a false analogy with *further;* as *could* (from *can*) is with *would* (from *will*). *Farther* is used of progression in *space; further*, of progression in *reasoning.*

(iii) **Former** was in A.S. **forma** (=first). It is a superlative form with a comparative sense.

(iv) **Better** comes from A.S. *bet*=good—a root which was found in *betan*, to make good, and in the phrase *to boot*="to the good."

(v) **Later** and **latest** refer to time; **latter** and **last** to position in space or in a series. **Last** is as by assimilation from *latst;* as *best* is from *betst.*

(vi) **Less** does not come from the **lit** in *little;* but from the A.S. **las**, weak. **Least = laesest.**

(vii) **Nighest** is contracted into **next**; as *highest* was into *hext.* Thus **gh + s = k + s = x.**

(viii) We say "the **oldest** man that ever lived," and "the eldest of the family." **Older** and **oldest** refer to mere number; **elder** and **eldest** to a family or corporate group.

(ix) **Rathe** is still found in poetry. Milton has "the rathe primrose, that forsaken dies;" and Coleridge, "twin buds too rathe to bear the winter's unkind air." The Irish pronunciation *raytherr* is the old English pronunciation.

(x) **Hind** is used as an adjective in the phrase "the hind wheels."

22. The following are **defective comparatives** and **superlatives**:—

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
[Aft]	after	——
[In]	inner	innermost.
[Out]	outer (or utter)	outermost (or uttermost).
——	nether	nethermost.
——	over	——
[Up]	upper	uppermost.

(i) **After**, as an adjective, is found in *aftermath* and *afterthought*.

(ii) **In** is used as an adjective in the word *in-side;* and as a noun in the phrase "the ins and outs" of a question.

(iii) In the inns of law, the **utter-bar** (outer-bar) is opposed to the **inner-bar**.

(iv) The **neth** in *nether* is the same as the **neath** in *beneath*.

(v) The **ov** in *over* is the *ove* in *above*, and is a dialectic form of *up*. It is still found in such names as *Over Leigh* in Cheshire, and *Over Darwen* in Lancashire.

(vi) **Hindmost, uttermost,** are not compounds of **most,** but are double superlatives. There was an old superlative ending **ema**, which we see in Lat. *extrēmus, suprēmus*, etc. It was forgotten that this was a superlative, and **est** or **ost** was added. Thus we had *hindema, midema*. These afterwards became *hindmost* and *midmost*.

THE VERB.

1. The **Verb** is that "part of speech" by means of which we **make an assertion.**

It is the **keystone of the arch of speech.**

(i) The word **verb** comes from the Lat. *verbum*, a word. It is so called because it is *the* word in a sentence. If we leave the verb out of a sentence, all the other words become mere nonsense. Thus we can

say, "I saw him cross the bridge." Leave out *saw*, and the other words have no meaning whatever.

(ii) A verb has sometimes been called a **telling word**, and this is a good and simple definition for young learners.

THE CLASSIFICATION OF VERBS.

2. Verbs are divided into two classes — **Transitive** and **Intransitive.**

3. A **Transitive Verb** denotes an action or feeling which, as it were, **passes over** from the **doer** of the action to the **object** of it. "The boy **broke** the stick;" "he **felled** the tree;" "he **hates** walking."

In these sentences we are able to think of the **action** of **breaking** and **felling** as *passing over* to the stick and the tree.

Transitive comes from the Lat. verb *transīre*, to pass over.

The more correct definition is this:—

A **Transitive Verb** is a verb that **requires an object.**

This definition covers the instances of *have, own, possess, inherit*, etc., as well as *break, strike, fell*, etc.

4. An **Intransitive Verb** denotes a state, feeling, or action which does **not** pass over, but which **terminates in the doer** or agent. "He sleeps;" "she walks;" "the grass grows."

5. There is, in general, nothing in the look or **appearance** of the verb which will enable us to tell whether it is transitive or intransitive. A transitive verb may be used intransitively; an intransitive verb, transitively. In a few verbs we possess a causative form. Thus we have:—

INTRANSITIVE.	CAUSATIVE	INTRANSITIVE.	CAUSATIVE.
Bite[1]	Bait.	Quoth	Bequeathe.
Deem[1]	Doom (verb).	Rise	Raise.
Drink[1]	Drench.	Sit	Set.
Fall	Fell.	Watch[1]	Wake.
Lie	Lay.	Wring[1]	Wrench.

[1] These are also used transitively.

The following exceptional usages should be diligently noted:—

I. **Intransitive** verbs may be used **transitively.** Thus—

(i) (*a*) He walked to London. (*b*) He walked his horse.
(*a*) The eagle flew. (*b*) The boy flew his kite.

(ii) When the intransitive verb is compounded with a preposition either (i) separable, or (ii) inseparable.

(i) (*a*) He laughed.	(*b*) He laughed-at me.
(ii) (*a*) He came.	(*b*) He overcame the enemy.
(iii) (*a*) He spoke.	(*b*) He bespoke a pair of boots.

Such verbs are sometimes called "Prepositional Verbs."

II. **Transitive** verbs may be used **intransitively**—

(i) With the pronoun **itself** understood :—

(*a*) He broke the dish.	(*b*) The sea breaks on the rocks.
(*a*) She shut the door.	(*b*) The door shut suddenly.
(*a*) They moved the table.	(*b*) The table moved.

(ii) When the verb describes a fact perceived by the senses :—

(*a*) He cut the beef.	(*b*) The beef cuts tough.
(*a*) He sold the books.	(*b*) The books sell well.
(*a*) She smells the rose.	(*b*) The rose smells sweet.

The following is a tabular view of the

KINDS OF VERBS.

- INTRANSITIVE.
  - **Of State.** (Sleep.)
  - **Of action.** (Run.)
- TRANSITIVE.
  - **Active.** (Wound.)
  - **Passive.** (Be wounded.)

THE INFLEXIONS OF VERBS.

6. Verbs are changed or modified for **Voice, Mood, Tense, Number,** and **Person.** These changes are expressed, partly by **inflexion,** and partly by the use of **auxiliary verbs.**

(i) A verb is an **auxiliary verb** (from Lat. *auxilium*, aid) when its own full and real meaning *drops out of sight*, and it aids or helps the verb to which it is attached to express *its* meaning. Thus we say, "He works hard that he *may gain* the prize;" and here *may* has not its old meaning of *power*, or its present meaning of *permission*. But—

(ii) If we say "He may go," here *may* is not used as an **auxiliary,** but is a **notional** verb, with its full meaning; and the sentence is= "He has leave to go."

VOICE.

7. Voice is that form of the Verb by which we show whether the **subject** of the statement denotes the **doer** of the action, or the **object** of the action, expressed by the verb.

8. There are two Voices: the **Active Voice,** and the **Passive Voice.**

(i) When a verb is used in the **active voice,**
the **subject** of the sentence stands for
the **doer** of the action. "He killed the mouse."

(ii) When a verb is in the **passive voice,**
the **subject** of the sentence stands for
the **object** of the action. "The mouse was killed."

Or we may say that, in the **passive voice** the **grammatical subject** denotes the **real object.**

(iii) There is in English a kind of **middle voice.** Thus we can say, "He opened the door" (active); "The door was opened" (passive); "The door opened" (middle). In the same way we have, "This wood cuts easily;" "Honey tastes sweet;" "The book sold well," etc.

9. An Intransitive Verb, as it can have no direct object, cannot be used in the passive voice. But, as we have seen, we can make an intransitive into a transitive verb by adding a preposition; and hence we can say:—

ACTIVE.	PASSIVE.
(*a*) They laughed at him.	(*b*) He was laughed-at by them.
(*a*) The general spoke to him.	(*b*) He was spoken-to by the general.

10. In changing a verb in the active voice into the passive, we may make either (i) the **direct** or (ii) the **indirect object** into the **subject** of the passive verb.

ACTIVE.	PASSIVE.
1. They offered her a chair.	(i) A chair was offered her.
	(ii) She was offered a chair.
2. They showed him the house.	(i) The house was shown him.
	(ii) He was shown the house.
3. I promised the boy a coat.	(i) A coat was promised the boy.
	(ii) The boy was promised a coat.

The object after the passive verb is not the real object of that verb, for a passive verb cannot rightly take an object. It is *left over*, as it were, from the active verb, and is hence sometimes called a **Residuary Object.**

11. The **passive voice** of a verb is formed by using a part of the verb **to be** and the **past participle** of the verb. Thus we say—

ACTIVE.	PASSIVE.	ACTIVE.	PASSIVE.
I beat.	I am beaten.	I have beaten.	I have been beaten.

(i) Some **intransitive** verbs form their perfect tenses by means of the verb *to be* and their past participle, as "I am come;" "He is gone." But the *meaning* here is quite different. There is no mark of **anything done** to the subject of the verb.

(ii) Shakespeare has the phrases: *is run; is arrived; are marched forth; is entered into; is stolen away.*

MOOD.

12. The **Mood** of a verb is the **manner** in which the statement made by the verb is presented to the mind. Is a statement made directly? Is a command given? Is a statement subjoined to another? All these are different moods or modes. There are four moods: the **Indicative**; the **Imperative**; the **Subjunctive**; and the **Infinitive.**

(i) **Indicative** comes from the Lat. *indicāre,* to point out.

(ii) **Imperative** comes from the Lat. *imperāre,* to command. Hence also *emperor, empress,* etc. (through French).

(iii) **Subjunctive** comes from Lat. *subjungĕre,* to join on to.

(iv) **Infinitive** comes from Lat. *infinītus,* unlimited; because the verb in this mood is not limited by *person, number,* etc.

13. The **Indicative Mood** makes a **direct assertion,** or puts a question in a **direct manner.** Thus we say: "John is ill;" "Is John ill?"

14. The **Imperative Mood** is the mood of **command, request,** or **entreaty.** Thus we say: "Go!" "Give me the book, please;" "Do come back!"

(i) The Imperative Mood is the **pure root** of the verb without any inflexion.

(ii) It has in reality only **one person**—the **second.**

15. The **Subjunctive Mood** is that form of the verb which is **used in a sentence** that is **subjoined to a principal**

sentence,—and which does not express a fact directly, but only the **relation** of a fact **to the mind** of the speaker. Most often it expresses both **doubt** and **futurity.** Thus we say: (i) "O that he were here!" (ii) "Love not sleep, lest thou come to poverty." (iii) "Whoever he be, he cannot be a good man."

(i) In the first sentence, the person is *not* here.

(ii) In the second, the person spoken to has *not* come to poverty; but he may.

(iii) In the third, we do *not* know who the person really is.

(iv) The Subjunctive Mood is rapidly dying out of use in modern English.

16. The **Infinitive Mood** is that form of the verb which **has no reference to any agent,** and is therefore unlimited by person, by number, or by time. It is the verb itself, pure and simple.

(i) The preposition **to** is not an essential part nor a necessary sign of the infinitive. The oldest sign of it was the ending in **an.** After *may, can, shall, will, must, bid, dare, do, let, make, hear, see, feel, need,* the simple infinitive, without **to,** is still used.

(ii) The Infinitive is really a noun, and it may be (*a*) either in the nominative or (*b*) in the obj. case. Thus we have: (*a*) "To err is human; to forgive, divine;" and (*b*) "I wish to go."

(iii) In O.E. it was declined like any other noun; and the dative case ended in **anne.** Then **to** was placed before this dative, to indicate purpose. Thus we find, "The sower went out to sow," when, in O.E. *to sow* was *to sawenne.* This, which is now called the gerundial infinitive, has become very common in English. Thus we have, "I came to see you;" "A house to let." "To hear him (= on hearing him) talk, you would think he was worth millions."

(iv) We must be careful to distinguish between (*a*) the **pure Infinitive** and (*b*) the **gerundial Infinitive.** Thus we say—

(*a*) I want to see him. (*b*) I went to see him. The latter is the gerundial infinitive—that is, the old dative.

(*c*) The gerundial infinitive is attached (1) to a noun; and (2) to an adjective. Thus we have such phrases as—

(1) Bread *to eat;* water *to drink;* a house *to sell.*

(2) Wonderful *to relate;* quick *to take offence;* eager *to go.*

17. A **Gerund** is a **noun** formed from a verb by the addition of **ing.** It may be either (i) a subject; or (ii) an object; or

(iii) it may be governed by a preposition. It has two functions: that of a **noun**, and that of a **verb**—that is, it *is* itself a noun, and it *has* the governing power of a verb.

(i) Reading is pleasant. (ii) I like reading. (iii) He got off by crossing the river. In this last sentence, *crossing* is a **noun** in relation to *by*, and a **verb** in relation to *river*.

Gerund comes from the Lat. *gero*, I carry on; because it *carries on* the power or function of the verb.

(ii) The **Gerund** must be carefully distinguished from three other kinds of words: (*a*) from the **verbal noun**, which used to end in *ung*; (*b*) from the **present participle**; and (*c*) from the **infinitive with to**. The following are examples:—

(*a*) "Forty and six years was this temple in building." Here *building* is a verbal noun.

(*b*) "Dreaming as he went along, he fell into the brook." Here *dreaming* is an adjective agreeing with *he*, and is therefore a participle.

(*c*) "To write is quite easy, when one has a good pen." Here *to write* is a present infinitive, and is the nominative to *is*. (It must not be forgotten that the oldest infinitive had no *to*, and that it still exists in this pure form in such lines as "Better *dwell* in the midst of alarms, than *reign* in this horrible place."

(*a*) "He was punished for robbing the orchard." Here *robbing* is a gerund, because it *is* a noun and also *governs* a noun.

(*b*) "He was tired of dreaming such dreams." Here *dreaming* is a gerund, because it *is* a noun and *governs* a noun.

(*c*) "He comes here to write his letters." Here *to write* is the gerundial infinitive; it is in the dative case; and the O.E. form was *to writanne*. Here the *to* has a distinct meaning. This is the so-called "infinitive of purpose;" but it is a true gerund. In the seventeenth century, when the sense of the *to* was weakened, it took a *for*,—"What went ye out for to see?"

(iii) The following three words in *ing* have each a special function:—
(*a*) He is reading about the *passing* of Arthur (**verbal noun**).
(*b*) And Arthur, *passing* thence (**participle**), rode to the wood.
(*c*) This is only good for *passing* the time (**gerund**).

18. A **Participle** is a **verbal adjective.** There are two participles: the **Present Active** and the **Perfect Passive.** The former (i) has two functions: that of an **adjective** and that of a **verb.** The latter (ii) has only the function of an **adjective.**

(i) "Hearing the noise, the porter ran to the gate." In this sentence, *hearing* is an **adjective** qualifying *porter*, and a **verb** governing *noise*.

(ii) Defeated and discouraged, the enemy surrendered.

☞ 1. We must be very careful to distinguish between (*a*) the **gerund** in *ing*, and (*b*) the **participle** in *ing*. Thus *running* in a "running stream"

is an adjective, and therefore a participle. In the phrase, "in running along," it is a noun, and therefore a gerund. Milton says—

> "And ever, against eating cares,
> Lap me in soft Lydian airs!"

Here *eating* is an adjective, and means *fretting;* and it is therefore a participle. But if it had meant *cares about eating, eating* would have been a noun, and therefore a gerund. So a *fishing-rod* is not a *rod that fishes; a frying-pan* is not a *pan that fries; a walking-stick* is not a *stick that walks.* The rod is a *rod for fishing;* the pan, a *pan for frying;* the stick, a *stick for walking;* and therefore *fishing, frying,* and *walking* are all gerunds.

2. The word *participle* comes from Lat. *participāre,* to partake of. The participle *partakes of* the nature of the verb. (Hence also *participate.*)

TENSE.

19. Tense is the form which the verb takes to indicate **time.** There are, in human life, three times: past, present, and future. Hence there are in a verb three **chief tenses: Past, Present,** and **Future.** These may be represented on a straight line:—

TENSES.

Past.	**Present.**	**Future.**
I wrote.	I write.	I shall write.

(i) The word *tense* comes to us from the French *temps,* which is from the Lat. *tempus,* time. Hence also *temporal, temporary,* etc. (The modern French word is *temps;* the old French word was *tens.*)

20. The tenses of an English verb give not only the **time** of an action or event, but also the **state** or **condition** of that action or event. This state may be **complete** or **incomplete,** or **neither**—that is, it is left **indefinite.** These states are oftener called **perfect, imperfect,** and **indefinite.** The condition, then, of an action as expressed by a verb, or the **condition** of the **tense** of a verb, may be of three kinds. It may be—

(i) Complete or Perfect, as	Written.
(ii) Incomplete or Imperfect, as	Writing.
(iii) Indefinite, as	Write.

We now have therefore—

TENSES.

Past.			**Present.**			**Future.**		
Perfect.	*Indef.*	*Imperf.*	*Perfect.*	*Indef.*	*Imperf.*	*Perfect.*	*Indef.*	*Imperf.*
Had written.	Wrote.	Was writing.	Have written.	Write.	Am writing.	Will have written.	Will write.	Will be writing.

(i) The only tense in our language that is formed by **inflexion** is the **past indefinite.** All the others are formed by the aid of auxiliaries.

(*a*) The imperfect tenses are formed by **be + the imperfect participle.**

(*b*) The perfect tenses are formed by **have + the perfect participle.**

(ii) Besides *had written, have written,* and *will have written,* we can say *had been writing, have been writing,* and *will have been writing.* These are sometimes called **Past Perfect** (or **Pluperfect**) **Continuous, Perfect Continuous,** and **Future Perfect Continuous.**

(iii) "I **do** write," "I **did** write," are called **Emphatic forms.**

Number.

21. Verbs are modified for **Number.** There are in verbs **two numbers**: (i) the **Singular** and (ii) the **Plural.**

(i) We say, "He writes" (with the ending **s**).

(ii) We say, "They write" (with no inflectional ending at all).

Person.

22. Verbs are modified for **Person**—that is, the form of the verb is changed to suit (i) the **first person,** (ii) the **second person,** or (iii) the **third person.**

(i) "I write." (ii) "Thou writest." (iii) "He writes."

Conjugation.

23. Conjugation is the name given to the sum-total of all the inflexions and combinations of the parts of a verb.

The word *conjugate* comes from the Lat. *conjugare,* to bind together.

24. There are two conjugations in English—the **Strong** and the **Weak.** Hence we have: (i) verbs of the **Strong Conjugation,** and (ii) verbs of the **Weak Conjugation,** which are more usually called **Strong Verbs** and **Weak Verbs.** These verbs are distinguished from each other by their way of **forming their past tenses.**

25. The past tense of any verb determines to which of these classes it belongs; and that by a twofold test—one positive and one negative.

26. (i) The positive test for the past of a **Strong Verb** is that it **changes the vowel of the present.** (ii) The negative test is that it **never adds anything** to the present to make its past tense.

(i) Thus we say **write, wrote,** and change the vowel.

(ii) But in **wrote** there is nothing added to **write.**

27. (i) The positive test for the past tense of a **Weak Verb** is that **d** or **t is added** to the present. (ii) The negative test is that the **root-vowel of the present** is generally **not changed.**

(i) There are some exceptions to this latter statement. Thus **tell, told; buy, bought; sell, sold,** are **weak** verbs. The change in the vowel does not spring from the same cause as the change in strong verbs. Hence—

(ii) It is as well to keep **entirely** to the **positive** test in the case of weak verbs. However "**strong**" or "irregular" may seem to be the verbs **teach, taught; seek, sought; say, said,** we *know* that they are **weak,** because they add a **d** or a **t** for the past tense.

(iii) In many weak verbs there seems to be both a change of vowel and also an absence of any addition. Hence they look *very like* strong verbs. In fact, the **long** vowel of the present is made **short** in the past. Thus we find **meet, met; feed, fed.** But these verbs are not strong. The old past was **mettë** and **feddë**; and all that has happened is that they have lost the old inflexions **te** and **de.** It was owing to the addition of another syllable that the original long vowel of the verb was shortened. Compare *nation, national; vain, vanity.*

(iv) The past or passive participle of strong verbs had the suffix **en** and the prefix **ge.** The suffix has now disappeared from many strong verbs, and the prefix from all. But *ge,* which in Chaucer's time had been refined into a *y* (as in *ycomen, yronnen*), is retained still in that form in the one word *yclept.* Milton's use of it in *star-y-pointing* is a mistake.

28. The following is an

ALPHABETICAL LIST OF STRONG VERBS.

(All strong verbs except those which have a *prefix* are monosyllabic.)

The forms in italics are *weak*.

Pres.	*Past.*	*Pass. Part.*
Abide	abode	abode.
Arise	arose	arisen.
Awake	awoke (*awaked*)	awoke (*awaked*).
Bear (bring forth)	bore	born.
Bear (carry)	bore	borne.
Beat	beat	beaten.
Begin	began	begun.
Behold	beheld	beheld (beholden).
Bid	bade, bid	bidden, bid.
Bind	bound	bound.
Bite	bit	bitten, bit.
Blow	blew	blown.
Break	broke	broken.
Burst	burst	burst.
Chide	chid	chidden, chid.
Choose	chose	chosen.
Cleave (split)	clove	cloven.
Climb	clomb	(*climbed*).
Cling	clung	clung.
Come	came	come.
Crow	crew	crown (*crowed*).
Dig	dug	dug.
Do	did	done.
Draw	drew	drawn.
Drink	drank	drunk, drunken.
Drive	drove	driven.
Eat	ate	eaten.
Fall	fell	fallen.
Fight	fought	fought.
Find	found	found.
Fling	flung	flung.

Pres.	*Past.*	*Pass. Part.*
Fly	flew	flown.
Forbear	forbore	forborne.
Forget	forgot	forgotten.
Forsake	forsook	forsaken.
Freeze	froze	frozen.
Get	got	got, gotten.
Give	gave	given.
Go	*went*	gone.
Grind	ground	ground.
Grow	grew	grown.
Hang	hung (*hanged*)	hung, *hanged.*
Hold	held	held.
Know	knew	known.
Lie	lay	lain.
Ride	rode	ridden.
Ring	rang	rung.
Rise	rose	risen.
Run	ran	run.
See	saw	seen.
Seethe	sod(*seethed*)	sodden.
Shake	shook	shaken.
Shine	shone	shone.
Shoot	shot	shot.
Shrink	shrank	shrunk.
Sing	sang	sung.
Sink	sank	sunk, sunken.
Sit	sat	sat.
Slay	slew	slain.
Slide	slid	slid.
Sling	slung	slung.
Slink	slunk	slunk.
Smite	smote	smitten.
Speak	spoke	spoken.
Spin	spun	spun.
Spring	sprung	sprung.
Stand	stood	stood.
Stave	stove	stoved.

Pres.	*Past.*	*Pass. Part.*	*Pres.*	*Past.*	*Pass. Part.*
Steal	stole	stolen.	Thrive	throve (*thrived*)	thriven (*thrived*).
Stick	stuck,[1]	stuck.			
Sting	stung	stung.	Throw	threw	thrown.
Stink	stank	stunk.	Tread	trod	trodden, trod.
Stride	strode	stridden.			
Strike	struck	struck.	Wake	woke (*waked*)	(*waked*).
String	strung	strung.			
Strive	strove	striven.	Wear	wore	worn.
Swear	swore	sworn.	Weave	wove	woven.
Swim	swam	swum.	Win	won	won.
Swing	swung	swung.	Wind	wound	wound.
Take	took	taken.	Wring	wrung	wrung.
Tear	tore	torn.	Write	wrote	written.

It is well for the young learner to examine the above verbs closely, and to make a classification of them for his own use. The following are a few suggestions towards this task :—

(i) Collect verbs with vowels **a, e, a**; *like* fall, fell, fallen.
(ii) Verbs with **o, e, o**; *like* throw, threw, thrown.
(iii) Verbs with **i, a, u**; *like* begin, began, begun.
(iv) Verbs with **i, u, u**; *like* fling, flung, flung.
(v) Verbs with **i, ou, ou**; *like* find, found, found.
(vi) Verbs with **ea, o, o**; *like* break, broke, broken.
(vii) Verbs with **i, a, i**; *like* give, gave, given.
(viii) Verbs with **a, o** or **oo, a**; *like* shake, shook, shaken.
(ix) Verbs with **i** (long), **o, i** (short); *like* drive, drove, driven.
(x) Verbs with **ee** or **oo, o, o**; *like* freeze, froze, frozen; *or* choose, chose, chosen.

29. Weak Verbs are of two kinds: (i) **Irregular Weak**; and (ii) **Regular Weak.** The Irregular Weak are such verbs as **tell, told; buy, bought.** The Regular Weak are such verbs as **attend, attended; obey, obeyed.**

(i) The Irregular Weak verbs are, with very few exceptions, monosyllables, and are almost all of purely English origin.

(ii) The Regular Weak verbs are entirely of Latin or of French origin. Since the language lost the power of changing the root-vowel of a verb, every verb received into our tongue from another language has been placed in the Regular Weak conjugation.

[1] The past tenses of *dig* and *stick* were formerly *weak;* so were the passive participles of *hide, rot, show, strew, saw.*

(iii) The **ed** or **d** is a shortened form of **did**. Thus, **I loved** is = **I love did.**

30. **Irregular Weak** verbs are themselves divided into two classes: (i) those which keep their **ed, d,** or **t** in the past tense; (ii) those which have lost the **d** or **t**. Thus we find (i) **sleep, slept; teach, taught.** Among (ii) we find **feed, fed,** which was once **fed-dë; set, set,** which was once **set-të.**

It is of the greatest importance to attend to the following changes:—

(i) A sharp consonant follows a sharp, and a flat a flat. Thus **p** in *sleep* is sharp, and therefore we cannot say *sleeped.* We must take the sharp form of **d**, which is **t**, and say *slept.* So also **felt, burnt, dreamt,** etc.

(ii) Some verbs **shorten** their vowel. Thus we have **hear, heard; flee, fled; sleep, slept,** etc.

(iii) Some verbs have different vowels in the present and past: as **tell, told; buy, bought; teach, taught; work, wrought.** But it is not the past tense, it is the **present that has changed.** Thus the **o** in *told* represents the **a** in *tale, talk,* etc.

(iv) Some have dropped an internal letter. Thus **made** is = **maked; paid** = **payed; had** = **haved.**

(v) Some verbs change the **d** of the present into a **t** in the past. Thus we have **build, built; send, sent.**

(vi) A large class have the three parts—present, past, and passive participle—exactly alike. Such are **rid, set,** etc.

The following is an

ALPHABETICAL LIST OF IRREGULAR WEAK VERBS.

Class I.

Pres.	*Past.*	*Pass. Part.*	*Pres.*	*Past.*	*Pass. Part.*
Bereave	bereft	bereft.	Dwell	dwelt	dwelt.
Beseech	besought	besought.	Feel	felt	felt.
Bring	brought	brought.	Flee	fled	fled.
Burn	burnt	burnt.	Grave	graved	graven.
Buy	bought	bought.	Have	had	had.
Catch	caught	caught.	Hew	hewed	hewn.
Cleave (split)	cleft	cleft.	Hid	hid	hidden.
			Keep	kept	kept.
Creep	crept	crept.	Kneel	knelt	knelt.
Deal	dealt	dealt.	Lay	laid	laid.
Dream	dreamt	dreamt.	Lean	leant	leant.

Pres.	*Past.*	*Pass Part.*	*Pres.*	*Past.*	*Pass. Part.*
Learn	learnt	learnt.	Shear	sheared	shorn.
Leap	leapt	leapt.	Shoe	shod	shod.
Leave	left	left.	Show	showed	shown.
Lose	lost	lost.	Sleep	slept	slept.
Make	made	made.	Sow	sowed	sown.
Mean	meant	meant.	Spell	spelt	spelt.
Pay	paid	paid.	Spill	spilt	spilt.
Pen	pent (penned)	pent.	Strew	strewed	strewn.
			Sweep	swept	swept.
Rap (to transport)	rapt	rapt.	Swell	swelled	swollen.
			Teach	taught	taught.
Rive	rived	riven.	Tell	told	told.
Rot	rotted	rotten.[1]	Think	thought	thought.
Say	said	said.	Tie	tied	tight.[1]
Saw	sawed	sawn.	Weep	wept	wept.
Seek	sought	sought.	Work	wrought	wrought.[1]
Sell	sold	sold.		worked	worked.
Shave	shaved	shaven.			

[1] *Rotten, tight,* and *wrought* are now used as adjectives, and not as passive participles ; cp. *wrought* iron, a *tight* knot, *rotten* wood.

CLASS II.

Pres.	*Past.*	*Pass. Part.*	*Pres.*	*Past.*	*Pass. Part.*
Bend	bent	bent.	Meet	met	met.
Bleed	bled	bled.	Put	put	put.
Blend	blent	blent.	Read	read	read.
Breed	bred	bred.	Rend	rent	rent.
Build	built	built.	Rid	rid	rid.
Cast	cast	cast.	Send	sent	sent.
Clothe	clad (clothed)	clad (clothed).	Set	set	set.
			Shed	shed	shed.
Cost	cost	cost.	Shred	shred	shred.
Cut	cut	cut.	Shut	shut	shut.
Feed	fed	fed.	Slit	slit	slit.
Gild	gilt (gilded)	gilt (gilded).	Speed	sped	sped.
			Spend	spent	spent.
Gird	girt	girt.	Spit	spit	spit.
Hear	heard	heard.	Split	split	split.
Hit	hit	hit.	Spread	spread	spread.
Hurt	hurt	hurt.	Sweat	sweat	sweat.
Knit	knit	knit.	Thrust	thrust	thrust.
Lead	led	led.	Wend	wended or went	wended.
Lend	lent	lent.			
Let	let	let.	Wet	wet	wet.
Light	lit (lighted)	lit (lighted).			

31. Before we can learn the **full conjugation** of a verb, we must acquaint ourselves with all the parts of the **auxiliary verbs—Shall** and **Will**; **Have** and **Be.**

(i) If **be** means existence merely (as in the sentence GOD IS), it is called **a notional verb**; if it is used in the formation of the passive voice, it is an **auxiliary verb.** In the same way, **have** is a **notional** verb when it means **to possess,** as in the sentence, "I have a shilling."

32. The following are the parts of the verb **Shall** :—

INDICATIVE MOOD.

Present Tense.

Singular.	*Plural.*
1. I shall.	1. We shall.
2. Thou shal-**t.**	2. You shall.
3. He shall.	3. They shall.

Past Tense.

Singular.	*Plural.*
1. I shoul-*d.*	1. We shoul-*d.*
2. Thou shoul-*d*-**st**	2. You shoul-*d.*
3. He shoul-*d.*	3. They shoul-*d.*

IMP. MOOD ——. INF. MOOD ——. PARTICIPLES ——.

(**Should** comes from an old dialectic form *shol.*)

33. The following are the parts of the verb **Will** :—

INDICATIVE MOOD.

Present Tense.

Singular.	*Plural.*
1. I will.	1. We will.
2. Thou wil-**t.**	2. You will.
3. He will.	3. They will.

Past Tense.

Singular.	*Plural.*
1. I would-*d.*	1. We would-*d.*
2. Thou would-*d*-**st.**	2. You woul-*d.*
3. He woul-*d.*	3. They woul-*d.*

IMP. MOOD ——. INF. MOOD ——. PARTICIPLES ——.

(i) **Shall** and **will** are used as **Tense-auxiliaries.** As a tense-auxiliary, **shall** is used only in the **first person.** Thus we say, I **shall** write; thou **wilt** write; he **will** write—when we speak merely of **future time.**

(ii) **Shan't** is = shall not. **Won't** is = wol not, *wol* being an older form of *will*. We find *wol* also in *wolde*—an old spelling of *would*.

(iii) **Shall** in the 1st person expresses simple **futurity**; in the 2d and 3d persons, **authority**. **Will** in the 1st person expresses **determination**; in the 2d and 3d, only **futurity**.

34. The following are the parts of the verb **Have** :—

INDICATIVE MOOD.

Present Indefinite Tense.

Singular.	*Plural.*
1. I have.	1. We have.
2. Thou ha-**st**.	2. You have.
3. He ha-**s**.	3. They have.

Present Perfect Tense.

Singular.	*Plural.*
1. I have had.	1. We have had.
2. Thou hast had.	2. You have had.
3. He has had.	3. They have had.

(i) **Hast = havest.** Compare *e'en* and *even*. (ii) **Had = haved.**

Past Indefinite Tense.

Singular.	*Plural.*
1. I had.	1. We had.
2. Thou had-**st**.	2. You had.
3. He had.	3 They had.

Past Perfect (or Pluperfect) Tense.

Singular.	*Plural.*
1. I had had.	1. We had had.
2. Thou hadst had.	2. You had had.
3. He had had.	3. They had had.

Future Indefinite Tense.

Singular.	*Plural.*
1. I shall have.	1. We shall have.
2. Thou wilt have.	2. You will have.
3. He will have.	3. They will have.

Future Perfect Tense.

Singular.	*Plural.*
1. I shall have had.	1. We shall have had.
2. Thou wilt have had.	2. You will have had.
3. He will have had.	3. They will have had.

SUBJUNCTIVE MOOD.

Present Indefinite Tense.

Singular.	*Plural.*
1. I have.	1. We have.
2. Thou have.	2. You have.
3. He have.	3. They have.

Present Perfect Tense.

Singular.	*Plural.*
1. I have had.	1. We have had.
2. Thou have had.	2. You have had.
3. He have had.	3. They have had.

Past Indefinite Tense.

Same in form as in the Indicative; but with no inflexion in the **second** person.

Past Perfect Tense.

Same in form as in the Indicative; but with no inflexion in the **second** person.

Past Indefinite Tense.

Singular.	*Plural.*
1. I had.	1. We had.
2. Thou had.	2. You had.
3. He had.	3. They had.

Past Perfect (Pluperfect) Tense.

Singular.	*Plural.*
1. I had had.	1. We had had.
2. Thou had had.	2. You had had.
3. He had had.	3. They had had.

IMPERATIVE MOOD.—*Singular:* Have! *Plural:* Have!

INFINITIVE MOOD.—**Present Indefinite**: (To) have. **Perfect**: (To) have had.

PARTICIPLES.—**Imperfect**: Having. **Past** (or **Passive**): Had.

Compound Perfect (*Active*): Having had.

35. The following are the parts of the verb **Be** :—

INDICATIVE MOOD.

Present Indefinite Tense.

Singular.	*Plural.*
1. I a-m.	1. We are.
2. Thou ar-t.	2. You are.
3. He is.	3. They are.

Present Perfect Tense.

Singular.	*Plural.*
1. I have been.	1. We have been.
2. Thou hast been.	2. You have been.
3. He has been.	3. They have been.

Past Indefinite Tense.

Singular.	*Plural.*
1. I was.	1. We were.
2. Thou wast or wert.	2. You were.
3. He was.	3. They were.

Past Perfect (Pluperfect) Tense.

Singular.	*Plural.*
1. I had been.	1. We had been.
2. Thou hadst been.	2. You had been.
3. He had been.	3. They had been.

Future Indefinite Tense.
I shall be, etc.

Future Perfect Tense.
I shall have been, etc.

SUBJUNCTIVE MOOD.

Present Indefinite Tense.

Singular.	*Plural.*
1. I be.	1. We be.
2. Thou be.	2. You be.
3. He be.	3. They be.

Present Perfect Tense.

Singular.	*Plural.*
1. I have been.	1. We have been.
2. Thou have been.	2. You have been.
3. He have been.	3. They have been.

Past Indefinite Tense.

Singular.	*Plural.*
1. I were.	1. We were.
2. Thou wert.	2. You were.
3. He were.	3. They were.

Past Perfect (Pluperfect) Tense.

Singular.	*Plural.*
1. I had been.	1. We had been.
2. Thou had been.	2. You had been.
3. He had been.	3. They had been.

Past Indefinite (Compound Form).

Singular.	*Plural.*
1. I should be.	1. We should be.
2. Thou should be.	2. You should be.
3. He should be.	3. They should be.

Future Perfect (Compound Form).

Singular.	*Plural.*
1. I should have been.	1. We should have been.
2. Thou should have been	2. You should have been.
3. He should have been.	3. They should have been.

IMPERATIVE MOOD.—*Singular:* Be! *Plural:* Be!

INFINITIVE MOOD.—**Present Indefinite:** (To) be. **Present Perfect:** (To) have been.

PARTICIPLES.—**Present:** Being. **Past:** Been. **Compound:** Having been.

We find the short simple form BE! in Coleridge's line—

"Be, rather than be called, a child of God!"

(i) It is plain from the above that the verb **Be** is made up of fragments of three different verbs. As when, in a battle, several companies of a regiment have been severely cut up, and the fragments of those that came out safely are afterwards formed into one company, so has it been with the verb **be**. Hence the verb ought to be printed thus:—

Am	——	——
——	was	——
——	——	been.

(ii) **Am** is a different verb from **was** and **been**. The **m** in **am** is the same as the **m** in **me**, and marks the first person. The **t** in **art** is the same as the **th** in **thou**, and marks the second person. Compare *wil*-**t** and *shal*-**t**. **Is** has lost the suffix **th**. The Germans retain this, and say **ist**. **Are** is not the O.E. plural, which was *sind* or *sindon*. The word **are** was introduced by the Danes. [The Danish word to this day is *er*, which we have learned to pronounce *ar*, as we do the *er* in *clerk* and *Derby*.]

(iii) **Was** is the past tense of the old verb **wesan**, to be. In some of the dialects of England it appears as *war*—the German form.

(iv) **Be** is a verb without present or past tense.

(v) (*a*) **Be** is a notional or principal verb when it means *to exist*, as "God is." (*b*) It is also a principal verb when it is used as a joiner or **copula**, as in the sentence, "John is a teacher," where the **is** enables us to connect *John* and *teacher* in the mind. In such instances it is called a **Copulative Verb** or **Copula**.

36. The Auxiliary Verbs have different functions.

(i) The verb **Be** is a **Voice** (and sometimes a **Tense**) **Auxiliary.** It enables us to turn the active into the passive voice, and to form the imperfect tenses.

(ii) **May, should,** and **let** are **Mood Auxiliaries.** *May* and *should* help us to make the compound subjunctive tenses; and **let** is employed in the Imperative Mood to form a kind of third person. Thus *Let him go* is = *Go he!*

(iii) **Have, Shall,** and **Will,** are **Tense Auxiliaries.** With the aid of *have*, we form the **perfect tenses**; with the help of *shall* and *will*, the **future** tenses.

(iv) **Can** is a defective verb with only one mood, the **Indicative,** and two tenses, the Present and the Past.

Present. I can; thou canst, etc.
Past. I could; thou couldst, etc.

Could is a weak form. The *l* has no right there: it has crept in from a false analogy with *should* and *would.* Chaucer always writes *coude* or *couthe.*

(v) **May** is also defective, having only the Indicative Mood and the Present and Past Tenses.

Present. I may; thou mayest, etc.
Past. I might; thou mightest, etc.

The O.E. word for **may** was **maegan.** The **g** is still preserved in the **gh** of the past tense. The guttural sound indicated by **g** or **gh** has vanished from both.

(vi) **Must** is the past tense of an old verb **motan,** to be able.

It is used only in the Indicative Mood, sometimes in the Present, sometimes in the Past Tense; but the form is the same for both tenses.

It expresses the idea of *necessity.*

37. The following is the full conjugation of a verb:—

ACTIVE VOICE.

Indicative Mood.

I. Present Indefinite Tense.
I strike.

Present Imperfect Tense.
I am striking.

Present Perfect Tense.
I have struck.

Present Perfect Continuous.
I have been striking.

II. Past Indefinite Tense.
I struck.

Past Imperfect Tense.
I was striking.

Past Perfect (or Pluperfect) Tense.
I had struck.

Past Perfect (or Pluperfect) Continuous.
I had been striking.

III. Future Indefinite Tense.
I shall strike.

Future Imperfect Tense.
I shall be striking.

Future Perfect Tense.
I shall have struck.

Future Perfect Continuous.
I shall have been striking.

Subjunctive Mood.

I. Present Indefinite Tense.
(If) I, thou, he strike.

Present Imperfect Tense.
(If) I, thou, he be striking.

Present Perfect Tense.
(If) I, thou, he have struck.

Present Perfect Continuous.
(If) I, thou, he have been striking.

II. Past Indefinite Tense.
(If) I, thou, he struck.

Past Imperfect Tense.
(If) I, thou, he were striking.

Past Perfect (or Pluperfect) Tense.
(If) I, thou, he had struck.

Past Perfect (or Pluperfect) Continuous.
(If) I, thou, he had been striking.

III. Future Indefinite Tense.
(If) I, thou, he should strike.

Future Imperfect Tense.
(If) I, thou, he should be striking.

Future Perfect Tense.
(If) I, thou, he should have struck.

Future Perfect Continuous.
(If) I, thou, he should have been striking.

(The **Future Subjunctive**, when not preceded by a Conjunction, is sometimes called the **Conditional Mood.** "I *should strike* him if he were to hurt the child.")

Imperative Mood.

I. Present Tense.

Singular. 2. Strike (thou)! *Plural.* 2. Strike (ye)!

II. Past Tense.

(None.)

III. Future Tense.

2. Thou shalt strike. 2. You shall strike.

Infinitive Mood.

1. Present Indefinite, . .	(To) strike.
2. Present Imperfect, . .	(To) be striking.
3. Present Perfect, . . .	(To) have struck.
4. Present Perfect Continuous,	(To) have been striking.
5. Future Indefinite, . .	(To) be about to strike.

Participles.

1. Indefinite and **Imperfect,** .	Striking.
2. Present Perfect, . . .	Having struck.
3. Perfect Continuous, . .	Having been striking.
4. Future, ...	Going *or* about to strike.

Gerunds.

1. Striking. 2. To strike.

PASSIVE VOICE.

Indicative Mood.

I. Present Indefinite Tense.
I am struck.

Present Perfect Tense.
I have been struck.

Present Imperfect Tense.
I am being struck.

Present Continuous.
I am being struck.

II. Past Indefinite Tense.
I was struck.

Past Perfect Tense.
I had been struck.

Past Imperfect Tense.
I was being struck.

Past Continuous.
I was being struck.

III. Future Indefinite Tense.
I shall be struck.

Future Perfect Tense.
I shall have been struck.

Future Imperfect Tense.
(None.)

Future Continuous.
(None.)

Subjunctive Mood.

I. Present Indefinite Tense.	**Present Imperfect Tense.**
(If) I, thou, he be struck.	(None.)
Present Perfect Tense.	**Present Perfect Continuous.**
(If) I, thou, he have been struck.	(None.)
II. Past Indefinite Tense.	**Past Imperfect Tense.**
(If) I, thou, he were struck.	(If) I, thou, he were being struck.
Past Perfect Tense.	**Past Perfect Continuous.**
(If) I had been struck.	(None.)
III. Future Indefinite Tense.	**Future Imperfect Tense.**
(If) I, thou, he should be struck.	(None.)
Future Perfect Tense.	**Future Perfect Continuous.**
(If) I, thou, he should have been struck.	(None.)

(This tense, when used without a preceding conjunction, is sometimes called the **Conditional Mood.** "I *should be struck* were I to go there.")

Imperative Mood.

I. Present Tense.

Singular. 2. Be struck! *Plural.* 2. Be struck!

II. Past Tense.

(None.)

III. Future Tense.

Singular.	*Plural.*
2. Thou shalt be struck.	2. You shall be struck.

Infinitive Mood.

1. **Indefinite,**	(To) be struck.
2. **Imperfect,**	(None.)
3. **Present Perfect,**	(To) have been struck.

Participles.

1. **Indefinite,**	Struck.
2. **Imperfect,**	Being struck.
3. **Present Perfect,**	Having been struck.
4. **Future,**	Going *or* about to be struck.

Gerunds.

(None.)

ADVERBS.

1. An **Adverb** is a word which goes with a **verb,** with an **adjective,** or with **another adverb,** to modify its meaning :—

(i) He writes badly. Here **badly** modifies the verb **writes.**

(ii) The weather is very hot. Here **very** modifies the adjective **hot.**

(iii) She writes very rapidly. Here **rapidly** modifies **writes,** and **very, rapidly.**

THE CLASSIFICATION OF ADVERBS.

2. Adverbs—so far as their **function** is concerned—are of two kinds : (i) **Simple Adverbs** and (ii) **Conjunctive Adverbs.** (i) A **Simple Adverb** merely modifies the word it goes with. A **Conjunctive Adverb** has two functions: (*a*) it **modifies,** and (*b*) **joins** one sentence with another. Thus, if I say "He came when he was ready," the adverb **when** not only **modifies** the verb **came,** and shows the time of his coming, but it joins together the two sentences "He came" and "he was ready."

3. Adverbs—so far as their **meaning** is concerned—are of several kinds. There are **Adverbs :** (i) **of Time,** (ii) **of Place,** (iii) **of Number,** (iv) **of Manner,** (v) **of Degree,** (vi) **of Assertion,** and (vii) **of Reasoning** :—

(i) **Of Time :** Now, then ; to-day, to-morrow ; by-and-by, etc.
(ii) **Of Place :** Here, there ; hither, thither ; hence, thence, etc.
(iii) **Of Number :** Once, twice, thrice ; singly, two by two, etc.
(iv) **Of Manner :** Well, ill ; slowly, quickly ; better, worse, etc.
(v) **Of Degree :** Very, little ; almost, quite ; all, half, etc.
(vi) **Of Assertion :** Nay, yea ; no, aye ; yes, etc.
(vii) **Of Reasoning :** Therefore, wherefore ; thus ; consequently.

THE COMPARISON OF ADVERBS.

4. Adverbs, like adjectives, admit of **degrees of comparison.** Thus we can say, John works hard ; Tom works harder ; but William works hardest of all.

5. The following are examples of

IRREGULAR COMPARISON IN ADVERBS.

Positive.	**Comparative.**	**Superlative.**
Ill (*or* Badly)	worse	worst.
Well	better	best.
Much	more	most.
Little	less	least.
Nigh (*or* Near)	nearer	next.
Forth	further	furthest.
Far	farther	farthest.
Late	later	last.
	latter	latest.
(Rathe)	rather.	——

(i) **Worse** comes from A.S **weors,** bad. Shakespeare has *worser.*

(ii) **Much** is an adverb in the phrase *much better.*

(iii) **Little** is an adverb in the phrase *little inclined.*

(iv) **Next**=nighest; and so we had also **hext**=highest. **Near** is really the comparative of **nigh.**

(v) **Farrer** would be the proper comparative. Chaucer has **farrë,** and this is still found in Yorkshire. The **th** in **farther** comes from a false analogy with **forth, further, furthest.**

(vi) **Late** is an adverb in the phrase *He arrived late.*

(vii) "Till **rathe** she rose, half-cheated in the thought."—Tennyson ('Lancelot and Elaine').

CONNECTIVES.

1. There is, in grammar, a class of words which may be called **joining words** or **connectives.** They are of two classes: (i) those which **join nouns** or **pronouns** to some other word; and (ii) those which **join sentences.** The first class are called **Prepositions**; the second **Conjunctions.**

PREPOSITIONS.

2. A **Preposition** is a word which **connects** a **noun** or **pronoun** with a **verb,** an **adjective,** or another **noun** or **pronoun.** (It thus shows the relation between things, or between a thing and an action, etc.)

(i) He **stood on** the **table.** Here **on** joins a **verb** and a **noun.**

(ii) Mary is **fond of music.** Here **of** joins an **adjective** and a **noun.**

(iii) The **man at the door** is waiting. Here **at** joins **two nouns.**

The word **preposition** comes from the Lat. *præ*, before, and *positus*, placed. We have similar compounds in **composition** and **deposition.**

3. The noun or pronoun which follows the preposition is in the **objective case,** and is said to be **governed** by the preposition.

(i) But the preposition may come at the end of the sentence. Thus we can say, "This is the house we were looking **at.**" But **at** still governs **which** (understood) in the objective. We can also say, "Whom were you talking **to?**"

4. Prepositions are divided into two classes: (i) **simple**; and (ii) **compound.**

(i) The following are simple prepositions: *at, by, for, in, of, off, on, out, to, with, up.*

(ii) The compound prepositions are formed in several ways:—

(*a*) By adding a **comparative suffix** to an **adverb**: *after, over, under.*

(*b*) By prefixing a **preposition** to an **adverb**: *above, about, before, behind, beneath, but* (=be-out), *throughout, within*, etc.

(*c*) By prefixing a **preposition** to a **noun**: *aboard, across, around, among, beside, outside*, etc.

(*d*) By prefixing an **adverb** or adverbial particle to a **preposition**: *into, upon, until*, etc.

(iii) The preposition *but* is to be carefully distinguished from the conjunction *but.* "All were there **but** him." Here *but* is a preposition. "We waited an hour; **but** he did not come." Here *but* is a conjunction. **But,** the preposition, was in O.E. *be-útan*, and meant on *the outside of*, and then *without*: **but,** the conjunction, was in O.E. *bot.* The old proverb, "Touch not the cat but a glove," means "without a glove."

(iv) **Down** was *adown=of down=off the down or hill.*

(v) **Among** was=*on gemong*, in the crowd.

(vi) There are several compound prepositions made up of separate words: *instead of, on account of, in spite of*, etc.

(vii) Some participles are used as prepositions: *notwithstanding, concerning, respecting.* The prepositions *except* and *save* may be regarded as imperatives.

5. The same words are used sometimes as adverbs, and sometimes as prepositions. We distinguish these words by their **function.** They can also be used as **nouns** or as **adjectives.**

(i) Thus we find the following words used either as

Adverbs	or as	**Prepositions.**
(1) Stand up!		(1) The boy ran up the hill.
(2) Come on!		(2) The book lies on the table.
(3) Be off!		(3) Get off the chair.
(4) He walked quickly past.		(4) He walked past the church.

(ii) Adverbs are sometimes used as **nouns**, as in the sentences, "I have met him before **now**." "He is dead since **then**."

(iii) In the following we find adverbs used as **adjectives**: "thine **often** infirmities;" "the **then** king," etc.

(iv) A phrase sometimes does duty as an adverb, as in "from **beyond the sea**;" "from **over the mountains**," etc.

CONJUNCTIONS.

6. A **Conjunction** is a word that **joins sentences** together.

(i) The word **and**, besides joining sentences, possesses the additional power of joining nouns or other words. Thus we say, "John **and** Jane are a happy pair;" "Two **and** three are five."

7. Conjunctions are of two kinds: (i) **Co-ordinative**; and (ii) **Subordinative.**

(i) **Co-ordinative Conjunctions** are those which connect co-ordinate sentences and clauses—that is, sentences neither of which is dependent on the other. The following is a list: *And, both, but, either—or, neither—nor.*

(ii) **Subordinative Conjunctions** are those which connect subordinate sentences with the principal sentence to which they are subordinate. The **type** of a subordinative conjunction is **that**, which is really the demonstrative pronoun. "I know **that** he has gone to London" is = "He has gone to London: I know **that**."

(iii) The following is a list of subordinative conjunctions: *After, before; ere, till; while, since; lest; because, as; for; if; unless; though; whether—or; than.*

INTERJECTIONS.

1. **Interjections** are words which have **no meaning** in themselves, but which give **sudden expression** to an emotion of the mind. They are no real part of language; they do not enter into the build or organism of a sentence. They have **no grammatical relation** to any word in a sentence, and are there-

fore not, strictly speaking, "parts of speech." Thus we say, **Oh! Ah! Alas!** and so on; but the sentences we employ would be just as complete—**in sense**—without them. They are extra-grammatical utterances.

(i) The word *interjection* comes from the Lat. *inter*, between, and *jactus*, thrown.

(ii) Sometimes **words with a meaning** are used as interjections. Thus we say, **Welcome!** for "You are well come." **Good-bye!** for *God be with you!* The interjection "Now then!" consists of two words, each of which has a meaning; but when employed interjectionally, the compound meaning is very different from the meaning of either.

(iii) In written and printed language, interjections are followed by the mark (!) of admiration or exclamation.

WORDS KNOWN BY THEIR FUNCTIONS, AND NOT BY THEIR INFLEXIONS.

1. **The Oldest English.**—When our language first came over to this island, in the fifth century, our words possessed a large number of inflexions; and a verb could be known from a noun, and an adjective from either, by the mere **look** of it. Verbs had one kind of inflexion, nouns another, adjectives a third; and it was almost impossible to confuse them. Thus, in O.E. (or Anglo-Saxon) *thunder*, the verb, was *thunrian*—with the ending *an;* but the noun was *thunor*, without any ending at all. Then, in course of time, for many and various reasons, the English language began to lose its inflexions; and they dropped off very rapidly between the 11th and the 15th centuries, till, nowadays, we possess very few indeed.

2. **Freedom given by absence of Inflexions.**—In the 16th century, when Shakespeare began to write, there were very few inflexions; the language began to feel greater liberty, greater ease in its movements; and a writer would use the same word sometimes as one part of speech, and sometimes as another. Thus Shakespeare himself uses the conjunction *but* both as a verb and as a noun, and makes one of his characters say, "But

me no buts!" He employs the adverb *askance* as a verb, and says, "From their own misdeeds they askance their eyes." He has the adverb *backward* with the function of a noun, as in the phrase "The backward and abyss of time." Again, he gives us an adverb doing the work of an adjective, as in the phrases "my often rumination," "a seldom pleasure." In the same way, Shakespeare has the verbs "to glad" and "to mad." Very often he uses an adjective as a noun; and "a fair" is his phrase for "beauty,"—"a pale" for "a paleness." He carries this power of using one "part of speech" for another to the most extraordinary lengths. He uses *happy* for *to make happy; unfair* for *to deface; to climate* for *to live; to bench* for *to sit; to false* for *to falsify; to path* for *to walk; to verse* for *to speak of in verse;* and many others. Perhaps the most remarkable is where he uses *tongue* for *to talk of,* and *brain* for *to think of.* In "Cymbeline" he says:—

> "'Tis still a dream; or else such stuff as madness
> Will tongue, and brain not. . . ."

3. **Absence of Inflexions.**—At the present time, we have lost almost all the inflexions we once had. We have only one for the cases of the noun; none at all for ordinary adjectives (except to mark degrees); a few in the pronoun; and a few in the verb. Hence we can use a word sometimes as one part of speech, and sometimes as another. We can say, "The boys had a good run;" and "The boys run very well." We can say, "The train travelled very fast," where *fast* is an adverb, modifying *travelled;* and we can speak of "a fast train." We can use the phrase, "The very man," where *very* is an adjective marking *man;* and also the phrase "A very good man," where *very* is an adverb modifying the adjective *good.*

4. **Function.**—It follows that, in the present state of our language, when we cannot know to what class a word belongs by its **look,** we must settle the matter by asking ourselves what is its **function.** We need not inquire what a word *is;* but we must ask what it *does.* And just as a bar of iron may be used as a lever, or as a crowbar, or as a poker, or as a hammer, or as

a weapon, so a word may be an adjective, or a noun, or a verb, —just as it is **used.**

5. **Examples.**—When we say, "He gave a shilling for the book," *for* is a preposition connecting the noun *book* with the verb *gave.* But when we say, "Let us assist them, for our case is theirs," the word *for* joins two sentences together, and is hence a conjunction. In the same way, we can contrast *early* in the proverb, "The early bird catches the worm," and in the sentence "He rose early." *Hard* in the sentence "He works hard" is an adverb; in the phrase "A hard stone" it is an adjective. *Right* is an adverb in the phrase "Right reverend;" but an adjective in the sentence "That is not the right road." *Back* is an adverb in the sentence "He came back yesterday;" but a noun in the sentence "He fell on his back." *Here* is an adverb, and *where* an adverbial conjunction; but in the line—

"Thou losest here, a better where to find,"

Shakespeare employs these words as nouns. *The*, in ninety-nine cases out of a hundred, is an adjective; but in such phrases as "The more, the merrier," it is an adverb, modifying *merrier* and *more.* Indeed, some words seem to exercise two functions at the same time. Thus Tennyson has—

"Slow and sure comes up the golden year,"—

where *slow* and *sure* may either be adverbs modifying *comes*, or adjectives marking *year;* or both. This is also the case with the participle, which is both an adjective and a verb; and with the gerund, which is both a verb and a noun.

6. **Function or Form?**—From all this it appears that we are not merely to look at the form of the word, we are not merely to notice and *observe;* but we must *think*—we must ask ourselves what the word **does**, what is its **function?** In other words, we must always—when trying to settle the class to which a word belongs—ask ourselves two questions—

(i) What other word does it go with? *and*

(ii) What does it do to that word?

SYNTAX.

INTRODUCTORY.

1. The word **Syntax** is a Greek word which means **arrangement.** Syntax, in grammar, is that part of it which treats of the **relations of words to each other** in a sentence.

2. Syntax is usually divided into two parts, which are called **Concord** and **Government.**

(i) **Concord** means **agreement.** The chief concords in grammar are those of the **Verb with its Subject**; the **Adjective with its Noun**; one **Noun with another Noun**; the **Pronoun with the Noun** it stands for; the **Relative with its Antecedent.**

(ii) **Government** means the **influence** that one word has upon another. The chief kinds of Government are those of a **Transitive Verb and a Noun**; a **Preposition and a Noun.**

I.—SYNTAX OF THE NOUN.

1.—THE NOMINATIVE CASE.

RULE I.—The **Subject** of a sentence is in the **Nominative Case.**

Thus we say, **I write**; **John writes**: and both *I* and *John*—the subjects in these two sentences—are in the nominative case.

RULE II.—When one noun is used to explain or describe another, the two nouns are said to be **in Apposition**; and they are always in the same case.

Thus we find in Shakespeare's Henry V., i. 2. 188 :—

> "So work the honey-**bees**,
> **Creatures** that by a rule in Nature teach
> The art of order to a peopled kingdom."

Here **bees** is the nominative to work ; **creatures** is in apposition with **bees**, and hence is also in the nominative case. (Of course, two nouns in apposition may be in the objective case, as in the sentence, "We met John the gardener.")

(i) The words in apposition may be separated from each other, as in Cowper's well-known line about the postman :—

> "**He** comes, **the herald** of a noisy world."

RULE III.—The verb **to be**, and other verbs of a like nature, take **two nominatives**—one before and the other after.

Thus we find such sentences as—

(i) General Wolseley **is** an able soldier.

(ii) The long-remembered beggar **was** his guest.

In the first sentence **Wolseley** and **soldier** refer to the same person ; **beggar** and **guest** refer to the same person ; and all that the verbs **is** and **was** do is to connect them. They have no influence whatever upon either word. When **is** (or **are**) is so used, it is called the **copula**.

☞ If we call the previous kind of apposition **noun-apposition**, this might be called **verb-apposition**.

RULE IV.—The verbs **become**, **be-called**, **be-named**, **live**, **turn-out**, **prove**, **remain**, **seem**, **look**, and others, are of an appositional character, and take a **nominative case** after them as well as before them.

Thus we find :—

(i) **Tom** became an **architect**.

(ii) The **boy** is called **John**.

(iii) **He** turned out a dull **fellow**.

(iv) **She** moves a **goddess** ; and **she** looks a **queen**.

On examining the verbs in these sentences, it will be seen that they do not and cannot govern the noun that follows them. The noun before and the noun after, designate the same person.

RULE V.—A Noun and an Adjective, or a Noun and a Participle, or a Noun and an Adjective Phrase,—not syntactically

connected with any other word in the sentence,—are put in the **Nominative Absolute.**

Thus we have :—

(i) "She earns a scanty pittance, and at night
Lies down secure, her **heart** and **pocket light.**"—COWPER.

(ii) The **wind shifting**, we sailed slowly.

(iii) "Next Anger rushed, **his eyes on fire.**"—COLLINS.

(iv) **Dinner over**, we went up-stairs.

The word *absolutus* means *freed;* and the absolute case has been freed from, and is independent of, the construction of the sentence.

REMARKS.—1. In the oldest English (or Anglo-Saxon), the absolute case was the **Dative**; and this we find even as late as Milton (1608-1674), who says—

"**Him destroyed,**
All else will follow."

2. Caution! In the sentence, "Pompey, having been defeated, fled to Africa," the phrase *having been defeated* is an attributive clause to *Pompey*, which is the noun to *fled*. But, in the sentence, "Pompey having been defeated, his army broke up," *Pompey*—**not** being the **noun** to any **verb**—**is** in the **nominative absolute.** Hence, if a noun is the **nominative** to a **verb**, it cannot be in the nominative absolute.

REMARKS ON EXCEPTIONS.

1. The pronoun **It** is often used as a **Preparatory Nominative**, or—as it may also be called—a **Representative Subject.** Thus we say, "**It** is very hard to climb that hill," where **it** stands for the true nominative, **to-climb-that-hill.**

2. In the same way, the demonstrative adjective **that** is often used as a **Representative Subject.** "That (he has gone to Paris) is certain." **What** is certain? **That.** What is **that?** The fact that *he has gone to Paris.*

3. Still more oddly, we find both **it** and **that** used in one sentence as a kind of **Joint-Representative Subject.** Thus we have: (i) "**It** now and then happened **that** (he lost his temper);" and, in Shakespeare's "Othello"—

(ii) "**That** (I have ta'en away this old man's daughter)
It is most true."

What is most true? **It.** What is it? **That.** What is **that**?[1] **That** (I have taken away, etc.) Here the verb **is** has really **three** subjects, all meaning the same thing.

[1] ☞ It must be observed that the demonstrative *that* has by use gained the force, and exercises the function, of a conjunction joining two sentences. It here joins the two sentences "It is most true," and "I have taken away," etc.

4. The nominative to a verb in the Imperative Mood is often omitted. Thus **Come along!** = Come thou (or *ye*) along!

2.—THE POSSESSIVE CASE.

RULE VI.—When one Noun stands **in the relation** of **an attribute** to another Noun, the first of these nouns is put in the **Possessive Case.**

(i) The Possessive Case originally denoted mere **possession**, as **John's book**; **John's gun.** But it has gradually gained a wider reference; and we can say, "The Duke of Portland's funeral," etc.

(ii) The **objective** case with **of** is = the possessive; and we can say, "The might of England," instead of "England's might."

RULE VII.—When (i) two or more Possessives are in **apposition**, or (ii) when several nouns connected by **and** are in the possessive case, the **sign** of the possessive is affixed to the **last** only.

(i) Thus we find: (i) For thy servant David's sake. (ii) Messrs Simpkin & Marshall's house.

☞ The fact is, that *Messrs Simpkin-&-Marshall*, and other such phrases, are regarded as one compound phrase.

(ii) The sentence, "This is a picture of Turner's," is = "This is a picture (one) of Turner's pictures." The *of* governs, not *Turner's*, but *pictures*. Hence it is not a double possessive, though it looks like it.

The phrase, "a friend of mine," contains the same idiom; only *mine* is used in place of *my*, because the word *friend* has been suppressed.

3.—THE OBJECTIVE CASE.

1. The **Objective Case** is that case of a noun or pronoun that is "governed by" a transitive verb or by a preposition.

☞ It is only the **pronoun** that has a special **form** for this **case.** The English noun formerly had it, but lost it between the years 1066 and 1300.

2. The **Objective Case** is the case of the **Direct Object;** the **Dative Case** is the case of the **Indirect Object**—and something more.

(i) The Direct Object answers to the question **Whom?** or **What?**

(ii) The Indirect Object answers to the question **To whom? To what?** or **For whom? For what?**

3. The object of an active-transitive verb must always be a **Noun** or the **Equivalent of a Noun.**

RULE VIII.—The **Direct Object** of an **Active-Transitive Verb** is put in the **Objective Case.**

Thus we read: (i) We met the **man** (Noun). (ii) We met **him** (Pronoun). (iii) We saw the **fighting** (Verbal Noun). (iv) I like **to work** (Infinitive). (v) I heard that **he had left** (Noun sentence).

RULE IX.—Verbs of **teaching, asking, making, appointing,** etc., take **two objects.**

Thus we say: (i) He teaches **me grammar.** (ii) He asked **me a question.** (iii) They made **him manager.** (iv) The Queen appointed **him Treasurer.**

☞ In the last two instances the objects are sometimes called **factitive objects.**

RULE X.—Some **Intransitive Verbs** take an objective case after them, if the objective has a **similar** or **cognate** meaning to that of the verb itself.

Thus we find: (i) To die the **death.** (ii) To sleep a **sleep.** (iii) To go one's **way.** To wend one's **way.** (iv) To run a **race.** (v) Dreaming **dreams** no mortal ever dared to dream before.

☞ Such objects are called **cognate objects.**

RULE XI.—The **limitations** of a Verb by words or phrases expressing **space, time, measure,** etc., are said to be in the

objective case; as (i) he walked three **miles**; (ii) he travelled all **night**; (iii) the stone weighed three **pounds.**

☞ 1. Because these words limit or **modify** the verbs to which they are attached, they are sometimes called **Adverbial Objects.**

2. The following phrases are **adverbial objects** of the same kind: (i) They bound him **hand and foot.** (ii) They fell upon him **tooth and nail.** (iii) They turned out the Turks, **bag and baggage.** Such phrases are rightly called adverbial, because they modify *bound, fell,* and *turned;* and show **how** he was bound, **how** they fell upon him, etc.

Remarks on Exceptions.

1. The same verb may be either **Intransitive** or **Transitive,** according to its use. Thus—

Intransitive.	**Transitive.**
(i) The soldier ran away.	(i) The soldier ran his spear into the Arab.
(ii) The man works very hard.	(ii) The master works his men too hard.
(iii) We walked up the hill.	(iii) The groom walked the horse up the hill.

2. An **Intransitive** verb performs the function of a **Transitive** verb when a **preposition** is added to it. Thus—

Intransitive.	**Transitive.**
(i) The children laughed.	(i) The children laughed at the clown.
(ii) The man spoke.	(ii) The man spoke of wild beasts.

3. The preposition may continue to **adhere** to such a verb, so that it remains even when the verb has been made **passive.**

Thus we can say: (i) He was laughed-at. (ii) Whales were spoken-of. (iii) Prosecution was hinted-at. And this is an enormous convenience in the use of the English language.

4.—THE DATIVE CASE.

1. The **Dative** is the case of the **Indirect Object.**

Thus we say: He handed **her** a chair. She gave it **me.**

2. The **Dative** is also the case of the **Direct Object,** with

such verbs as **be, worth, seem, please, think** (= *seem*); and with the adjectives **like** and **near.**

Thus we have the phrases, **me**seems; if **you** please (=if it please you); **me**thought (=it seemed to me); woe is **me**! and, she is like **him**; he was near **us.**

"Woe worth the **chase**! woe worth the **day**
That cost thy life, my gallant grey!"
—"Lady of the **Lake.**"

"When in Salamanca's cave
Him listed his magic wand to wave,
The bells would ring in Notre-Dame."
—"Lay of the Last Minstrel."

3. The **Dative** is sometimes the **case** of **possession** or of **benefit.**

As in, Woe is **me**! Well is **thee**!

"Convey **me** Salisbury into his tent."

RULE XII.—Verbs of **giving, promising, telling, showing,** etc., take two objects; and the **indirect object** is put in the **dative case.**

Thus we say: He gave **her** a fan. She promised **me** a book. Tell **us** a story. Show **me** the picture-book.

RULE XIII.—When such verbs are turned into the **passive voice,** either the **Direct** or the **Indirect Object** may be turned into the **Subject** of the **Passive Verb.** Thus we can say either—

Direct Object used as **Subject.**	**Indirect Object** used as **Subject.**
(i) A fan was given her.	(i) She was given a fan.[1]
(ii) A book was promised me.	(ii) I was promised a book.[1]
(iii) A story was told us.	(iii) We were told a story.[1]
(iv) The picture-book was shown me.	(iv) I was shown the picture-book.[1]

[1] This has sometimes been called the **Retained Object.** The words **fan,** etc., are in the objective case, not because they are governed by the passive verbs *was given,* etc., but because they still retain, in a latent form, the influence or government exercised upon them by the **active** verbs, **give, promise,** etc.

Remarks on Exceptions.

1. The Dative of the **Personal Pronoun** was in frequent use in the time of Shakespeare, to add a certain liveliness and interest to the statement.

Thus we find, in several of his plays, such sentences as—

(i) "He plucked **me** ope his doublet."
(ii) "Villain, I say, knock **me** at this gate, and rap **me** well."
(iii) "Your tanner will last **you** nine year."

Grammarians call this kind of dative the **ethical dative.**

2. The Dative was once the **Absolute Case.**

"**This said,** they both betook them several ways."
—Milton.

II.—SYNTAX OF THE ADJECTIVE.

1. In our Old English—the English spoken before the coming of the Normans, and for some generations after—every adjective agreed with its noun in **gender, number,** and **case**; and even as late as Chaucer (1340-1400) adjectives had a form for the plural number. Thus in the *Prologue* to the 'Canterbury Tales,' he writes—

"And *smalē* fowlës maken melodie,"

where *e* is the plural inflexion.

2. In course of time, partly under the influence of the Normans and the Norman language, all these inflexions dropped off; and there are now only two adjectives in the whole language that have any inflexions at all (except for comparison), and these inflexions are only for the plural number. The two adjectives that are inflected are the demonstrative adjectives **this** and **that,** which make their plurals in **these** (formerly *thise*) and **those.**

(i) **The,** which is a broken-down form of *that,* never changes at all.

(ii) When an adjective is **used as a noun,** it may take a plural inflection; as *the blacks, goods, equals, edibles, annuals, monthlies, weeklies,* etc.

3. Most adjectives are **inflected** for **comparison.**

4. Every adjective is either an **explicit** or an **implicit predicate.** The following are examples :—

Adjectives used as **Explicit Predicates.**

1. The way was **long**; the wind was **cold.**
2. The minstrel was **infirm** and **old.**
3. The duke is very **rich.**

Adjectives used as **Implicit Predicates.**

1. We had before us a **long** way and a **cold** wind.
2. The **infirm old** minstrel went wearily on.
3. The **rich** duke is very niggardly.

5. When an adjective is used as an **explicit predicate,** it is said to be used **predicatively**; when it is used as an **implicit predicate,** it is said to be used **attributively.**

Adjectives used **predicatively.**

1. The cherries are **ripe.**
2. The man we met was very **old.**

Adjectives used **attributively.**

1. Let us pluck only the **ripe** cherries.
2. We met an **old** man.

RULE XIV.—An adjective may qualify a noun or pronoun **predicatively,** not only after the verb **be,** but after such intransitive verbs as **look, seem, feel, taste,** etc.

Thus we find : (i) She looked **angry.** (ii) He seemed **weary.** (iii) He felt **better.** (iv) It tasted **sour.** (v) He fell **ill.**

RULE XV.—After verbs of **making, thinking, considering,** etc., an adjective may be used **factitively** as well as **predicatively.**

Thus we can say, (i) We **made** all the young ones **happy.** (ii) All present **thought** him **odd.** (iii) We **considered** him very **clever.**

Factitive comes from the Latin *facio,* I make.

RULE XVI.—An adjective may, especially in poetry, be used as an abstract noun.

Thus we speak of "the **True,** the **Good,** and the **Beautiful**;" "the **sublime** and the **ridiculous**;" Mrs Browning has the phrase, "from the depths of God's **divine**;" and Longfellow speaks of

"A band
Of **stern** in heart and **strong** in hand."

RULE XVII.—An adjective may be used as an adverb in poetry.

Thus we find in Dr Johnson the line—

"**Slow** rises worth, by poverty depressed;"

and in Scott—

"Trip it **deft** and merrily;"

and in Longfellow—

"The green trees whispered **low** and **mild**;"

and in Tennyson—

"And **slow** and **sure** comes up the golden year."

(i) The reason for this is that in O.E. adverbs were formed from adjectives by adding *e*. Thus **brightē** was=*brightly*, and **deepē**=*deeply*. But in course of time the *e* fell off, and an adverb was just like its own adjective. Hence we still have the phrases: "He works **hard**;" "Run **quick**!" "Speak **louder**!" "Run **fast**!" "**Right** reverend," etc.

(ii) Shakespeare very frequently uses adjectives as adverbs, and has such sentences as: "Thou didst it **excellent**!" "'Tis **noble** spoken!" and many more.

RULE XVIII.—A participle is a pure **adjective**, and agrees with its noun.

Thus, in Pope—

"How happy is the blameless vestal's lot,
The world **forgetting**, by the world **forgot**!"

where **forgetting**, the present active participle, and **forgot**, the past passive participle, both agree with **vestal** ("the vestal's lot" being=*the lot of the* **vestal**).

(i) But while a participle is a pure adjective, it also retains one function of a verb—**the power to govern.** Thus in the sentence, "Respecting ourselves, we shall be respected by the world," the present participle *respecting* **agrees** with *we*, and **governs** *ourselves*.

RULE XIX.—The **comparative** degree is employed when **two** things or **two** sets of things are compared; the **superlative** when three or more are compared.

Thus we say "James is **taller** than I; but Tom is the **tallest** of the three."

(i) **Than** is a dialectic form of **then.** "James is taller; **then** I (come)."

(ii) The **superlative** is sometimes used to indicate **superiority to all others.** Thus Shakespeare says, "A little ere the mightiest Julius fell;" and we use such phrases as, "Truest friend and noblest foe." This is sometimes called the "**superlative of pre-eminence.**"

(iii) Double comparatives and superlatives were much used in O.E., and Shakespeare was especially fond of them. He gives us such phrases as, "a more larger list of sceptres," "more better," "more nearer," "most worst," "most unkindest cut of all," etc. These cannot be employed now.

RULE XX.—The **distributive** adjectives *each, every, either, neither*, go with **singular** nouns only.

Thus we say: (i) Each boy got an apple. (ii) Every noun is in its place. (iii) Either book will do. (iv) Neither woman went.

Either and **neither** are dialectic forms of **other** and **nother**, which were afterwards compressed into **or** and **nor**.

REMARKS ON EXCEPTIONS.

1. There are some adjectives that cannot be used **attributively**, but only **predicatively**. Such are **well, ill, ware, aware, afraid, glad, sorry**, etc. (But we say "a glad heart," and—in a different sense—"a sorry nag.")

(i) We say "He was **glad**;" but we cannot say "A **glad** man." Yet Wordsworth has—

> "Glad sight whenever new and old
> Are joined thro' some dear home-born tie."

We also speak of "glad tidings."

(ii) We say "He was sorry;" but if we say "He was a sorry man," we use the word in a quite different sense. The **attributive** meaning of the word is in this instance quite different from the **predicative**.

2. The phrase "**the first two**" means *the first and second* in one series; "**the two first**" means the first of **each** of **two** series.

III.—SYNTAX OF THE PRONOUN.

RULE XXI.—**Pronouns**, whether **personal** or **relative**, must agree in **gender, number**, and **person** with the nouns for which they stand, but **not** (necessarily) in **case**.

Thus we say: "I have lost my **umbrella**: **it** was standing in the corner."

(i) Here **it** is neuter, singular, and third person, because **umbrella** is neuter, singular, and third person.

(ii) Umbrella is in the objective case governed by *have lost;* but **it** is in the nominative, because it is the subject to its own verb *was standing.*

RULE XXII.—**Pronouns**, whether **personal** or **relative**, take their **case** from the **sentence** in which they stand.

Thus we say: "The sailor *whom* we met on the beach is ill." Here **sailor** is in the **nominative**, and **whom**, its pronoun, in the **objective**.

(i) **Whom** is in the objective, because it is governed by the verb **met** in its own sentence. "The sailor is ill" is one sentence. "Him (**whom**=*and him*) we met" is a second sentence.

(ii) The relative may be governed by a **preposition**, as "The man **on whom** I relied has not disappointed me."

RULE XXIII.—**Who, whom,** and **whose** are used only of **rational** beings; **which** of **irrational**; **that** may stand for nouns of any kind.

(i) In poetry, **whose** may be used for *of which*. Thus Wordsworth, in the 'Laodamia,' has—

"In worlds **whose** course is equable and pure."

RULE XXIV.—The possessive pronouns **mine, thine, ours, yours,** and **theirs** can only be used **predicatively**; or, if used as a **subject**, cannot have a noun with them.

Thus we say: "This is mine." "Mine is larger than yours." But **mine** and **thine** are used for **my** and **thy** before a noun in poetry and impassioned prose: "Who knoweth the power of thine anger?"

RULE XXV.—After **such, same, so much, so great,** etc., the relative employed is not **who,** but **as.**

Thus Milton has—

"Tears such **as** angels weep."

(i) Shakespeare uses **as** even after **that**—

"**That** gentleness **as** I was wont to have."

This usage cannot now be employed.

REMARKS ON EXCEPTIONS.

1. The **antecedent** to the relative may be **omitted.**

Thus we find, in Wordsworth's "Ode to Duty"—

"There are ∧ who ask not if thine eye
Be on them."

And Shakespeare, in "Othello," iii. 3. 157, has—

"∧ Who steals my purse, steals trash."

And we have the well-known Greek proverb—

"∧ Whom the gods love, die young."

2. The **relative** itself may be **omitted.**

(i) Thus Shelley has the line—

"Men must reap the things ∧ they sow."

(ii) And such phrases as, "Is this the book ∧ you wanted?" are very common.

3. The word **but** is often used for **who + not.** It may hence be called **the negative-relative.**

Thus Scott has—

"There breathes not clansman of my line
But (=who not) would have given his life for mine."

4. The personal pronouns, when in the dative or objective case, are generally **without emphasis.**

(i) If we say "Give me your hand," the *me* is unemphatic. If we say "Give *me* your hand!" the *me* has a stronger emphasis than the *give*, and means *me*, and **not** any other person.

(ii) Very ludicrous accidents sometimes occur from the misplacing of the accent. Thus a careless reader once read: "And he said, 'Saddle me the ass;' and they saddled *him*." Nelson's famous signal, "England expects every man to do his duty," was once altered in emphasis with excellent effect. A midshipman on board one of H.M.'s ships was very lazy, and inclined to allow others to do his work; and the question went round the vessel: "Why is Mr So-and-so like England?" "Because he expects every man to do *his* duty."

IV.—SYNTAX OF THE VERB.

1.—CONCORD OF VERBS.

We cannot say *I writes*, or *He* or *The man write*. We always say *I write*, *He writes*, and *The man writes*. In other words, certain pronouns and nouns require a **certain form** of a verb to go with them. If the pronoun is of the first person, then the verb will have a certain form; if it is of the third person, it will have a different form. If the noun or pronoun is singular, the verb will have one form; if it is plural, it may have another form. In these circumstances, the verb is said to **agree** with its subject.

All these facts are usually embodied in a general statement, which may also serve as a rule.

RULE XXVI.—A **Finite Verb** must **agree** with its subject

in **Number** and **Person.** Thus we say: "He calls," "They walk."

(i) The subject answers to the question **Who?** or **What?**

(ii) The subject of a **finite** verb is always in the **nominative** case.

Or and **nor** are conjunctions which do not add the things mentioned to each other, but allow the mind to take them **separately**—the one **excluding** the other. We may therefore say:—

RULE XXVII.—Two or more singular nouns that are **subjects,** connected by **or** or **nor,** require their verb to be in the singular. Thus we say: "Either Tom **or** John **is** going." "It **was** either a roe-deer **or** a large goat!"

On the other hand, when two or more singular nouns are connected by **and,** they are **added** to each other; and, just as one and one make two, so two singular nouns are equal to one plural. We may therefore lay down the following rule:—

RULE XXVIII.—Two or more singular nouns that are **subjects,** connected by **and,** require their verb to be in the **plural.** We say: "Tom **and** John **are** going." "There **were** a roe-deer **and** a goat in the field."

Cautions.—(i) The compound conjunction **as well as** does not require a plural verb, because it allows the mind to take **each** subject **separately.** Thus we say, "Justice, as well as mercy, allows it." We can see the truth of this remark by transposing the clauses of the sentence, and saying, "Justice allows it, as well as mercy [allows it]."

(ii) The preposition **with** cannot make two singular subjects into one plural. We must say, "The Mayor, with his attendants, **was** there." Transposition will show the force of this remark also: "The Mayor was there with his attendants."

RULE XXIX.—**Collective Nouns** take a **singular** verb or a **plural** verb, as the notion of **unity** or of **plurality** is uppermost in the mind of the speaker. Thus we say: "Parliament **was** dissolved." "The committee **are** divided in opinion."

(i) When two or more nouns represent **one idea,** the verb is singular. Thus, in Milton's "Lycidas," we find—

> "Bitter constraint and sad occasion dear
> **Compels** me to disturb your season due.

And, in Shakespeare's "Tempest" (v. 104), we read—

> "All torment, trouble, wonder, and amazement
> **Inhabits** here."

In this case we may look upon the statement as = "A condition which embraces all torment," etc.

(ii) When the verb **precedes** a number of different nominatives, it is often **singular**. The speaker seems not to have yet made up his mind what nominatives he is going to use. Thus, in the well-known passage in Byron's "Childe Harold" we have—

> "Ah! then and there **was** hurrying to and fro,
> And gathering **tears**, and **tremblings** of distress."

And so Shakespeare, in "Julius Cæsar," makes Brutus say, "There **is** tears for his love, joy for his fortune, honour for his valour, and death for his ambition." And, in the same way, people say, "Where **is** my hat and stick?"

RULE XXX.—The verb **to be** is often **attracted** into the same number as the nominative that **follows** it, instead of agreeing with the nominative that is its true subject. Thus we find: "The wages of sin **is** death." "To love and to admire **has** been the joy of his existence." "A high look and a proud heart **is** sin."

2.—GOVERNMENT OF VERBS.

RULE XXXI.—A **Transitive** Verb in the **active** voice governs its direct object in the **objective case.** Thus we say: "I like **him**;" "they dislike **her**."

The following sub-rules are of some importance:—

(i) The **participle**, which is an **adjective**, has the same governing power as the verb of which it is a part—as, "Seeing the rain, I remained at home"—where **seeing** agrees with **I** as an **adjective**, and governs **rain** as a **verb**.

(ii) The **gerund**, which is a **noun**, has the same governing power as the verb to which it belongs. Thus we say: "Hating one's neighbour is forbidden by the Gospel," where **hating** is a **noun**, the nominative to *is forbidden*, and a **gerund** governing *neighbour* in the objective.

RULE XXXII.—Active-transitive Verbs of **giving, promising, offering,** and suchlike, govern the **Direct Object** in the

objective case, and the **Indirect Object** in the **dative.** "I gave **him** an **apple.**" "He promises **me** a **book.**"

(i) In turning these active verbs into passive, it is the **direct object** that should be turned into the **subject** of the **passive** verb; and we ought to say, "An apple was given me." But custom allows of either mode of change; and we also say, "I was given an apple;" "I was promised a book." Dr Abbott calls the objectives *apple* and *book* **retained objects,** because they are *retained* in the sentence, even although we know that no passive verb can govern an objective case.

RULE XXXIII.—Such verbs as **make, create, appoint, think, believe,** etc., govern **two** objects—the one **direct,** the other **factitive.** Thus we say: "They made **him king**;" "the king appointed **him governor**;" "we thought **her** a clever **woman.**"

(i) The second of these objectives remains with the passive verb, when the form of the sentence has been changed; and we say, "He was made **king**;" "he was appointed **governor.**" Here the nouns *king* and *governor* are **retained objects.**

RULE XXXIV.—One verb governs another in the **Infinitive.** Or,

The **Infinitive Mood** of a verb, being a pure noun, may be the **object** of another verb, if that verb is **active-transitive.** Thus we say: "I **saw** him **go**;" "we **saw** the ship **sink**;" "I **ordered** him **to write.**"

(i) In the first two sentences, **him** and **ship** are the **subjects** of **go** and **sink.** But the **subject** of an **infinitive** is always in the **objective case.** The infinitives **go** and **sink** have a double face. They are **verbs** in relation to their **subjects** *him* and *go;* they are **nouns** in relation to the **verbs** that govern them.

(ii) In the sentence, "I ordered him to write," **him** is in the dative case; and the sentence is="I ordered writing to him." **To write** is the direct object of **ordered.**

(iii) **Conclusion from the above:** An Infinitive is always a noun, whether it be a subject or an object. It is (*a*) a subject in the sentence, "To play football is pleasant." It is (*b*) an object in the sentence, "I like to play football."

RULE XXXV.—Some **Intransitive Verbs** govern the **Dative**

Case. Thus we have "**Me***thought*," "**me***seems*," "Woe *worth* the **day**!" "Woe *is* **me**!" "If **you** *please!*"

(i) **Worth** is the imperative of an old English verb, *weorthan*, to become. (The German form of this verb is *werden*.)

(ii) Shakespeare even construes the verb *look* with a dative. In "Cymbeline," iii. 5, 32, he has—

She looks **us** like
A thing more made of malice, than of duty.

3.—MOODS OF VERBS.

1. The **Indicative Mood** is the mood of **direct** assertion or statement, and it speaks of actual facts. The **Subjunctive Mood** is the mood of assertion also, but **with a modification** given to the assertion **by the mind** through which it passes. If we use the term *óbjective* as describing what *actually exists* independently of our minds, and *súbjective* as describing that which *exists in the mind* of the speaker,—whether it really exists outside or not,—we can then say that—

(i) The **Indicative Mood** is the mood of **óbjective assertion.**

(ii) The **Subjunctive Mood** is the mood of **súbjective assertion.**

The Indicative Mood may be compared to a ray of light coming straight through the air; the Subjunctive Mood to the effect produced by the water on the same ray—the water deflects it, makes it form a quite different angle, and hence a stick in the water looks broken or crooked.

2. The **Imperative Mood** is the **mood of command** or of request.

3. The **Infinitive Mood** is the **substantive mood** or noun of the verb. It is always equal to a **noun**; it is always either a subject or an object; and hence it is incapable of making any assertion.

4. The **Subjunctive Mood** has for some years been gradually dying out. Few writers, and still fewer speakers, use it. Good writers are even found to say, "If he was here, I should tell him." But a knowledge of the uses of the subjunctive mood is necessary to enable us to understand English prose and verse anterior to the present generation. Even so late as the year 1817, Jane Austen, one of the best prose-writers of this century, used the subjunctive mood in almost every dependent clause. Not only does she use it after *if* and *though*, but after such conjunctions as *till, until, because*, and others.

RULE XXXVI.—The **Subjunctive Mood** was used—and ought to be used—to express **doubt, possibility, supposition, consequence** (which may or may not happen), or **wish**, all as **moods of the mind** of the speaker.

(i) "If thou **read** this, O Cæsar, thou mayst live." (Doubt.)

(ii) "If he **come**, I will speak to him." (Possibility.)

(iii) "Yet if one heart **throb** higher at its sway,
The wizard note has not been touched in vain." (Supposition.)

(iv) "Get on your night-gown, lest occasion **call** us
And **show** us to be watchers." (Consequence.)

(v) "I would my daughter **were** dead at my foot, and the jewels in her ear!" (Wish.)

☞ In all of the above sentences, the clauses with subjunctives do not state facts, but feelings or notions of what **may** or **might** be.

RULE XXXVII.—The **Subjunctive Mood**, being a *subjoined* mood, is always **dependent** on some other clause **antecedent in thought**, and generally also in expression. The antecedent clause, which contains the **condition**, is called the **conditional clause**; and the clause which contains the **consequence** of the supposition is called the **consequent clause.**

(i) If it were so, it was a grievous fault.
Condition. *Consequence.*

(ii) If it were done when 'tis done,
Condition.

Then 'twere well it were done quickly.
Consequence.

REMARKS ON EXCEPTIONS.

1. Sometimes the conditional clause is suppressed. Thus we can say, "I would not endure such language" [if it were addressed to me = conditional clause].

2. The conjunction is often omitted. Thus, in Shakespeare's play of "Julius Cæsar," we find—

"*Were* I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits."

RULE XXXVIII.—The **Simple Infinitive**—without the sign **to**—is used with auxiliary verbs, such as **may, do, shall, will,** etc.; and with such verbs as **let, bid, can, must, see, hear, make, feel, observe, have, know,** etc.

(i) **Let** darkness **keep** her raven gloss.

(ii) **Bid** the porter **come.**

(iii) I **saw** him **run** after a gilded butterfly.

(iv) We **heard** him **cry.**

(v) They **made** him **go**, etc., etc.

It was the Danes who introduced a preposition before the infinitive. Their sign was *at*, which was largely used with the infinitive in the Northern dialect.

RULE XXXIX.—The **Gerund** is both a **noun** and a **verb.** As a noun, it **is governed** by a verb or preposition; as a verb, it **governs** other nouns or pronouns.

There are two gerunds—(i) one with **to**; and (ii) one that ends in **ing.**

(i) The first is to be carefully distinguished from the ordinary infinitive. Now the ordinary infinitive **never** expresses a **purpose**; the gerund with *to* almost always does. Thus we find—

"And fools who came **to scoff** remained **to pray.**"

This gerund is often called the **gerundial infinitive.**

(ii) The second is to be distinguished from the present participle in **ing**, and very carefully from the abstract noun of the same form. The present participle in **ing**, as *loving, hating, walking*, etc., is **always** an **adjective**, agreeing with a noun or pronoun. The gerund in **ing** is **always a noun**, and governs an object. "He was very fond of **playing** cricket." Here *playing* is a **noun** in relation to *of;* and a **verb** governing *cricket* in the objective. In the words *walking-stick, frying-pan*, etc., *walking* and *frying* are nouns, and therefore gerunds. If they were adjectives and participles, the compounds would mean *the stick that walks, the pan that fries.*

(iii) The gerund in **ing** must also be distinguished from the verbal noun in **ing**, which is a descendant of the verbal noun in **ung.** "He went a **hunting**" (where **a**=the old **an** or **on**); "Forty and six years was this temple in **building**;" "He was very impatient during the **reading** of the will." In these sentences **hunting, building**, and **reading** are all verbal nouns, derived from the old verbal noun in **ung**, and are called *abstract nouns.* But if we say, "He is fond of **hunting** deer;" "He is engaged in **building** a hotel;" "He likes **reading** poetry,"—then the three words are gerunds, for they act as verbs, and govern the three objectives, *deer, hotel*, and *poetry.*

RULE XL.—The **Gerundial Infinitive** is frequently construed with **nouns** and **adjectives.** Thus we say; "A house

to sell or **let**;" "Wood **to burn**;" "Deadly **to hear**, and deadly **to tell**;" "Good **to eat**."

V.—SYNTAX OF THE ADVERB.

RULE XLI.—The Adverb ought to be as **near** as possible to the word it modifies. Thus we ought to say, "He gave me **only three** shillings," and not "He only gave me three shillings," because *only* modifies **three**, and not **gave**.

This rule applies also to compound adverbs, such as **at least, in like manner, at random, in part**, etc.

RULE XLII.—**Adverbs** modify **verbs, adjectives**, and other **adverbs**; but they can also modify **prepositions**. Thus we have the combinations **out from, up to, down to**, etc.

In the sentence, "He walked up to me," the adverb **up** does not modify *walked*, but the prepositional phrase *to me*.

VI.—SYNTAX OF THE PREPOSITION.

RULE XLIII.—All prepositions in the English language govern nouns and pronouns in the **objective case**.

The prepositions **save** and **except** are really verbs in the **imperative** mood.

RULE XLIV.—Prepositions generally stand **before** the words they govern; but they may, with good effect, come **after** them. Thus we find in Shakespeare—

> "Ten thousand men that fishes gnawed **upon**."
>
> "Why, then, thou knowest what colour jet is **of**."

And, in Hooker, with very forcible effect—

> "Shall there be a God to swear **by**, and none to pray **to**?"

RULE XLV.—Certain verbs, nouns, and adjectives require **special** prepositions. Thus we cannot say, "This is different **to** that," because it is bad English to say "This differs **to** that." The proper preposition in both instances is **from**.

The following is a list of some of these

Special prepositions:—

Absolve **from.**
Abhorrence **for.**
Accord **with.**
Acquit **of.**
Affinity **between.**
Adapted **to** (intentionally).
Adapted **for** (by nature).
Agree **with** (a person).
Agree **to** (a proposal).
Bestow **upon.**
Change **for** (a thing).
Change **with** (a person).
Confer **on** (=give to).
Confer **with** (=talk with).
Confide **in** (=trust in).
Confide **to** (=intrust to).
Conform **to.**
In conformity **with.**
Comply **with.**
Convenient **to** (a person).
Convenient **for** (a purpose).
Conversant **with.**
Correspond **with** (a person).
Correspond **to** (a thing).
Dependent **on** (but independent **of**).
Derogatory **to.**
Differ **from** (a statement or opinion).
Differ **with** (a person).
Different **from.**
Disappointed **of** (what we **cannot** get).
Disappointed **in** (what we **have** got).
Dissent **from.**
Exception **from** (a rule).
Exception **to** (a statement).
Glad **of** (a possession).
Glad **at** (a piece of news).
Involve **in.**
Martyr **for** (a cause).
Martyr **to** (a disease).
Need **of** or **for.**
Part **from** (a person).
Part **with** (a thing).
Profit **by.**
Reconcile **to** (a person).
Reconcile **with** (a statement).
Taste **of** (food).
A taste **for** (art).
Thirst **for** or **after** (knowledge).

VII.—SYNTAX OF THE CONJUNCTION.

RULE XLVI.—The **Conjunction** does not interfere with the action of a transitive verb or preposition, nor with the mood or tense of a verb.

(i) This rule is usually stated thus: "Conjunctions generally connect the same cases of nouns and pronouns, and the same moods and tenses of verbs, as 'We saw him and her,' 'Let either him or me go!'" But it is plain that *saw* governs *her* as well as *him;* and that *or* cannot interfere with the government of *let.* Such a rule is therefore totally artificial.

(ii) It is plain that the conjunction **and** must make two singulars= one plural, as "He **and** I **are** of the same age."

RULE XLVII.—Certain **adjectives** and **conjunctions** take

after them certain **special conjunctions.** Thus, **such** (adj.) requires **as, both** (adj.), **and**; **so** and **as** require **as**; **though, yet**; **whether, or**; **either, or**; **neither, nor**; **nor, nor**; **or, or.** The following are a few examples :—

(i) "Would I describe a preacher **such as** Paul!"

(ii) "**Though** deep, **yet** clear; **though** gentle, **yet** not dull."

RULE XLVIII.—The subordinating conjunction **that** may be omitted. Thus we can say, "Are you sure he is here?" Shakespeare has, "Yet Brutus says he was ambitious!"

THE ANALYSIS OF SENTENCES.

1. Words are gregarious, and go in **groups.** When a group of words makes **complete** sense, it is called a **sentence.** A sentence is not a chance collection of words; it is a true **organism,** with a heart and limbs. When we take the limbs apart from the central **core** or heart of the sentence, and try to show their relation to that core, and to each other, we are said to **analyse** the sentence. The process of thus taking a sentence to pieces, and naming and accounting for each piece, is called **analysis.**

(i) **Analysis** is a Greek word which means *breaking up* or *taking apart:* its opposite is **Synthesis,** which means *making up* or *putting together.*

(ii) When we **examine** a sentence, and look at its parts, we are said to analyse the sentence, or to perform an act of **analysis.** But when we **make** sentences themselves, we perform an act of **composition** or of **synthesis.**

2. A **sentence** is a statement made about something, as, The horse gallops.

(i) The **something** (horse) is called the **Subject.**

(ii) The **statement** (gallops) is called the **Predicate.**

3. Every sentence consists, and must consist, of at least **two parts.** These two parts are the thing we **speak about** and what **we say** about that thing.

(i) The **Subject** is **what we speak about.**

(ii) The **Predicate** is **what we say** about the subject.

(i) There is a proverb of Solomon which says: "All things are double one against *another." So there* are the two necessarily complementary ideas of even and odd;

of **right** and **left**; of **north** and **south**; and many more. In language, the two ideas of **Subject** and **Predicate** are necessarily coexistent; neither can exist without the other; we cannot even *think* the one without the other. They are the two **poles** of thought.

(ii) Sometimes the Subject is **not expressed** in imperative sentences, as in "**Go!**" = "Go **you!**"

(iii) The Predicate can **never** be suppressed; it must always be **expressed**: otherwise nothing at all would be **said**.

4. There are **three** kinds of sentences: **Simple, Compound,** and **Complex.**

(i) A **simple** sentence contains only **one** subject and **one** predicate.

(ii) A **compound** sentence contains two or more simple sentences **of equal rank.**

(iii) A **complex** sentence contains a chief sentence, and one or more sentences that are **of subordinate rank** to the **chief sentence.**

I.—THE SIMPLE SENTENCE.

5. A Simple Sentence is a sentence which consists of **one subject** and **one predicate.**

(i) A Simple Sentence contains, and can contain, only **one finite verb.** If we say, "Baby likes to dance," there are two verbs in this simple sentence. But *to dance* is not a finite verb; it is an **infinitive**; it is a pure **noun,** and cannot therefore be a predicate.

(ii) If we say, "John and James ran off," the sentence is = "John ran off" + "James ran off." It is therefore a compound sentence consisting of two simple sentences, with the predicate of one of them suppressed. Hence it is called a **contracted compound** sentence—**contracted in the predicate.**

(iii) If we say, "John jumped up and ran off," the sentence is = "John jumped up" + "John ran off." It is therefore a compound sentence consisting of two simple sentences, but, for convenience' sake, **contracted in the subject.**

6. The Subject of a sentence is what we **speak about.** What we **speak about** we must **name.**

If we **name** a thing, we must use a **name** or **noun.**

Therefore the **subject** must always be either—

(i) A **noun**; or

(ii) Some word or words **equivalent to a noun.**

7. There are **seven** kinds of Subjects—

(i) A **Noun**, as, **England** is our home.

(ii) A **Pronoun**, as, **It** is our fatherland.

(iii) A **Verbal Noun**, as, **Walking** is healthy.

(iv) A **Gerund**, as, **Catching** fish is a pleasant pastime.

(v) An **Infinitive**, as, **To** swim is quite easy.

(vi) An **Adjective**, with a **noun understood**, as, The **prosperous** are sometimes cold-hearted.

(vii) A **Quotation**, as, "**Ay, ay, sir!**" burst from a thousand throats.

(*a*) The verbal noun, as we have seen, originally ended in **ung**.

(*b*) **Catching** is a gerund, because it is both a **noun** (nominative to *is*) and a **verb**, governing *fish* in the objective.

8. The **Predicate** in a sentence is what we **say** about the subject. If we **say** anything, we must use a **saying** or **telling** word. But a **telling** word is a **verb**.

Therefore the **Predicate** must always be a **verb**, or some word or words **equivalent** to a **verb**.

9. There are **five** kinds of Predicates—

(i) A **Verb**, as, God **is**. The stream **runs**.

(ii) "**To be**" + a **noun**, as, He **is a carpenter**.

(iii) "**To be**" + an **adjective**, as, They **are idle**.

(iv) "**To be**" + an **adverb**, as, The books **are there**.

(v) "**To be**" + a **phrase**, as, She **is in good health**.

10. When the predicate consists of an **active-transitive verb**, it requires an **object** after it to make **complete** sense. This object is called either the **object** or the **completion**. As we must **name** the object, it is plain that it must always, like the subject, be a **noun**, or some word or words **equivalent** to a **noun**.

11. As there are **seven** kinds of **Subjects**, so there are seven kinds of **Objects** or **Completions**. These are :—

(i) A **Noun**, as, All of us love **England.**

(ii) A **Pronoun**, as, We saw **him** in the garden.

(iii) A **Verbal Noun**, as, We like **walking.**

(iv) A **Gerund**, as, The angler prefers **taking** large fish.

(v) An **Infinitive**, as, We hate **to be idle.**

(vi) An **Adjective** with a **noun understood**, as, Good men love **the good.**

(vii) A **Quotation**, as, We heard his last "Good-bye, Tom!"

12. Verbs of **giving, promising, offering, handing,** and many such, take also an **indirect object,** which is sometimes called the **dative object.**

13. There are **two** kinds of **Indirect Objects**:—

(i) A **Noun**, We gave the **man** a shilling.

(ii) A **Pronoun**, We offered **him** sixpence.

☞ The indirect or dative object may be construed with **to.** Thus we can say, "We offered it **to him.**" But, in such instances, **to him** is still the indirect object and **it** the direct object.

14. The **Subject** or the **Object** is always a **Noun.**

A **Noun** may have going with it any number of **adjectives** or **adjectival phrases.** An adjective or adjectival phrase that goes with a subject or with an object is called, in Analysis, an **Enlargement.**

It is so called because it **enlarges** our knowledge of the subject. Thus, if we say, "The man is tired," we have no knowledge of what kind of *man* is spoken of; but, if we say, "The poor old man is tired," our notion of the man is **enlarged** by the addition of the facts that he is both *poor* and *old.*

15. There are **seven** kinds of **Enlargements**:—

(i) An **Adjective**—one, two, or more—That **big old red** book is sold.

(ii) A **Noun** (or nouns) **in apposition,** William the **Conqueror** defeated Harold.

(iii) A **Noun** (or pronoun) in the **Possessive Case,** **His** hat flew off.

(iv) A **Prepositional Phrase,** The walk **in the fields** was pleasant.

(v) An **Adjectival Phrase,** The boy, **ignorant of his duty,** was soon dismissed.

(vi) A **Participle** (*a*), or **Participial Phrase** (*b*)—**Sobbing and weeping,** she was led from the room (*a*). The merchant, **having failed,** gave up business (*b*).

(vii) A **Gerundial Infinitive**—Anxiety **to succeed** (=of succeeding) wore him out. Bread **to eat** (=for eating) could not be had anywhere.

16. It is plain that all these seven kinds of Enlargements may go with the **Object** as well as with the **Subject.**

17. An **Enlargement,** being a word or phrase that **goes with a noun,** must always be **an adjective** or **equivalent to an adjective.**

18. The Predicate is always a **verb.**

The word that goes with a verb is called an **adverb.**

Therefore the word or words that **go with the predicate** are either **adverbs** or **words equivalent to adverbs.**

19. The adverbs or adverbial phrases that go with the predicate are called, in Analysis, the **Extensions of the Predicate.**

20. There are **six** kinds of **Extensions**:—

(i) An **Adverb,** as, The time went **slowly.**

(ii) An **Adverbial Phrase,** as, Mr Smith spoke **very well indeed.**

(iii) A **Prepositional Phrase,** as, Mr Smith spoke **with great effect.**

(iv) A **Noun Phrase,** as, We walked **side by side.**

(v) A **Participial Phrase,** as, The mighty rocks came **bounding down.**

(vi) A **Gerundial Phrase**, as, He did it **to insult** us (= for insulting us).

☞ Under (v) may come also the **Absolute Participial Phrase**, such as, "The clock **having struck**, we had to go."

21. Extensions of the predicate are classified in the above section from the point of view of **grammar**; but they are also frequently classified from the point of view of **distinction in thought.**

In this latter way Extensions are classified as extensions of—

(i) **Time**, as, We lived there **three years.**

(ii) **Place**, as, Go **home!** We came **from York.**

(iii) **Manner**, as, We scatter seeds **with careless hand.**

(iv) **Magnitude**, as, The field measured **ten acres.**

(v) **Cause**, as, The clerk was dismissed **for idleness.**

Under (iv) may also come the idea of **weight** and **price**, as, The parcel weighed **four pounds.** It cost **sixpence.**

II.—CAUTIONS IN THE ANALYSIS OF SIMPLE SENTENCES.

22. The following **cautions** are of importance:—

(i) The **Noun** in an **absolute** clause **cannot** be the **Subject** of a simple sentence. We can say, "The train having started, we returned to the hotel." Here **we** is the subject.

The phrase "the train having started" is an adverbial phrase modifying *returned*, and giving the *reason* for the returning.

(ii) The direct object may be **compound.** Thus we can say, "I saw the ship sink;" and "the ship sink" is a **compound direct** object.

If it is necessary to analyse the phrase "the ship sink," then we must say that **sink** is the direct object of *saw;* and that **ship** is the **subject** of the infinitive verb **sink.** (In English, as well as in Latin, the subject of an infinitive is in the **objective** or **accusative** case.)

(iii) A subject may be **compound**, and may **contain** an **object**, as, "To save money is always useful." Here

the subject is **to save money**, and contains the **object** money—the object of the verb to save.

An object may also **contain another** object, which is **not** the object of the sentence. Thus we can say, "I like to save money," when the direct object of **like** is to **save**, and **money** is a **part** only of that direct object.

(iv) The **Nominative of address cannot** be the subject of a sentence. Thus, in the sentence, "John, go into the garden," the subject of **go** is not John, but **you** understood.

III.—THE MAPPING-OUT OF SIMPLE SENTENCES.

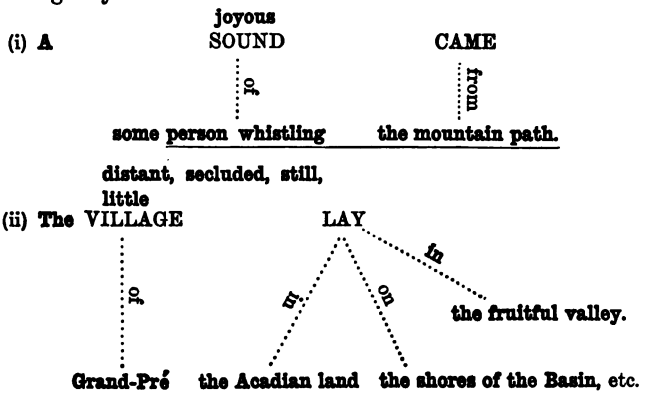
23. It is of the greatest importance to get the **eye** to help the **mind**, and to present to the **sight** if possible—either on paper or on the black-board—the sentence we have to consider. This is called **mapping-out.**

Let us take two simple sentences :—

(i) "From the mountain-path came a joyous sound of some person whistling."

(ii) "In the Acadian land, on the shores of the Basin of Minas,
Distant, secluded, still, the little village of Grand-Pré
Lay in the fruitful valley."

24. These may be mapped out, before analysing them, in the following way :—



25. Such a mapping-out enables us easily to see, with the bodily as well as with the mind's eye, what is the main purpose of all analysis—to find out which words go with which, and what is the real build of the sentence. Hence, unless we see at a glance the build of the sentence we are going to analyse, we ought, before doing so, to set to work and map it out.

IV.—THE COMPOUND SENTENCE.

26. A **Compound Sentence** is one which consists of two or more **Simple Sentences** packed, for convenience' sake, into one.

Thus, in the "Lay of the Last Minstrel," Sir W. Scott writes :—

> "The way was long, the wind was cold,
> The minstrel was infirm and old."

He might have put a full stop at **long** and at **cold**, for the sense ends in these places, and, **grammatically**, the two lines form three separate and distinct sentences. But because **in thought** the three are connected, the poet made **one compound** sentence out of the three simple sentences.

27. A Compound Sentence may be **contracted.**

(i) Thus, the famous sentence, "Cæsar came, saw, and conquered" is = three sentences—"Cæsar came," Cæsar saw," etc., and is therefore **contracted in the subject.**

(ii) In the sentence, "Either a knave or a fool has done this," the sentence is **contracted in the predicate** for the purpose of avoiding the repetition of the verb *has done.*

28. Caution! The relative pronouns **who** and **which** sometimes combine **two co-ordinate sentences** into **one compound sentence.** Thus—

(i) We met a man at the gate, **who** told us the way.

(ii) He was not at home, **which** was a great pity.

Here **who** is = **and he**; **which** is = **and this**; and the two sentences in both instances are of equal rank. Hence both (i) and (ii) are compound sentences.

V.—THE COMPLEX SENTENCE.

29. A **Complex Sentence** is a statement which contains one **Principal Sentence,** and one or more sentences dependent upon it, which are called **Subordinate Sentences.** There are three kinds—and there can only be three kinds—of subordinate sentences—**Adjectival, Noun,** and **Adverbial.**

A subordinate sentence is sometimes called a **clause.**

30. A Subordinate Sentence that **goes with a Noun** fulfils the function of an Adjective, is equal to an Adjective, and is therefore called an **Adjectival Sentence.**

"Darkness, which might be felt, fell upon the city." Here the sub-sentence, "which - might - be - felt," goes with the noun **darkness,** belongs to it, and cannot be separated from it; and this sentence is therefore an adjectival sentence.

31. A Subordinate Sentence that **goes with a Verb** fulfils the function of an Adverb, is equal to an Adverb, and is therefore called an **Adverbial Sentence.**

"I will go whenever you are ready." Here the sub-sentence, "whenever you are ready," is attached to the verb **go,** belongs to it, and cannot be separated from it; and hence this sentence is an adverbial sentence.

32. A Subordinate Sentence that forms the **Subject** of a Predicate, or the **Object,** or that is **in apposition** with a noun, fulfils the function of a **Noun,** and is therefore called a **Noun Sentence.**

"He told me that his cousin had gone to sea." Here the sub-sentence, "his cousin had gone to sea," is the **object** of the transitive verb **told.** It fulfils the function of a **noun,** and is therefore a **noun sentence.**

33. An **Adjectival Sentence** may be attached to—

(i) The **Subject** of the Principal Sentence; or to
(ii) The **Object** of the Principal Sentence; or to
(iii) Any **Noun** whatsoever.

(i) The book that-I-bought is on the table: to the **subject.**

(ii) I laid the book I-bought on the table; to the **object.**

(iii) The child fell into the stream that-runs-past-the-mill: to the noun ***stream***—*a noun in* an adverbial phrase.

34. An **Adverbial Sentence** may be attached to—

(i) A **Verb**;

(ii) An **Adjective**; or to

(iii) An **Adverb.**

(i) To a **Verb.** It does not matter in what position the verb is. It may be (*a*) the Predicate, as in the sentence, "I walk *when I can.*" It may be (*b*) an Infinitive forming a **subject**, as, "To get up *when one is tired* is not pleasant." It may be (*c*) a participle as in the sentence, "Having dined *before he came,* I started at once."

(ii) To an **Adjective.** "His grief was **such** *that all pitied him.*" Here the sub-sentence "that all pitied him" modifies the adjective **such.**

(iii) To an **Adverb.** "He was so weak *that he could not stand.*" Here the sub-sentence "that he could not stand" modifies the adverb **so,** which itself modifies the adjective **weak.**

35. A **Noun Sentence** may be—

(i) The **Subject** of the Principal Sentence; or

(ii) The **Object** of the main verb; or

(iii) The **Nominative** after **is**; or

(iv) In **Apposition** with another Noun.

(i) "That-he-is-better cannot be denied:" the **subject.** Here the true nominative is **that.** "That cannot be denied." What? "That= he is better." (From usage, **that** in such sentences acquires the function and force of a conjunction.)

(ii) "I heard that-he-was-better:" the **object.**

(iii) "My motive in going was that-I-might-be-of-use:" **nominative** after **was.**

(iv) "The fact that-he-voted-against-his-party is well known:" **in apposition** with **fact.**

36. Any number of Subordinate Sentences may be attached to the Principal Sentence. The only limit is that dictated by a regard to clearness, to the balance of clauses, or to good taste.

The best example of a very long sentence, which consists entirely of one principal sentence and a very large number of adjective sentences, is "The House that Jack built." "This is the house that-Jack-built." "This is the malt that-lay-in-the-house-that-Jack-built," and so on.

VI.—CAUTIONS IN THE ANALYSIS OF COMPLEX SENTENCES.

37. (i) Find out, **first** of all, the **Principal Sentence.**

(ii) **Secondly,** look for the sentences, if any, that attach themselves to the **Subject** of the Principal Sentence.

(iii) **Thirdly,** find those sentences, if any, that belong to the **object** of the Principal Sentence, or to any other **Noun** in it.

(iv) **Fourthly,** look for the subordinate sentences that are attached to the **Predicate** of the Principal Sentence.

When a subordinate sentence is long, quote only the first and last words, and place dots . . . . between them.

38. The following **Cautions** are necessary :—

(i) A **connective** may be omitted.

In Shakespeare's "Measure for Measure," Isabel says—

"I have a brother is condemned to die."

Here **who** is omitted, and "**who . . . die**" is an adjectival sentence qualifying the object **brother.**

(ii) Do not be guided by the **part of speech** that introduces a subordinate sentence. Thus :—

(*a*) A **relative pronoun** may introduce a **noun sentence,** as, "I do not know who-he-is ;" or an **adjectival sentence,** as, "John, who-was-a-soldier, is now a gardener."

(*b*) An **adverb** may introduce a **noun sentence,** as, "I don't know *where it has gone to ;*" or an **adjectival sentence,** as, "The spot *where he lies* is unknown." In the sentence, "The reason why so few marriages are happy is because young ladies spend their time in making nets, not in making cages"—the subordinate sentence "why . . . happy" is,—though introduced by an adverb,—in apposition to the noun **reason,** and is therefore a noun sentence.

VII.—THE MAPPING-OUT OF COMPLEX SENTENCES.

39. Complex Sentences should be mapped out on the same

principles as Simple Sentences. Let us take a sentence from Mr Morris's "Jason":—

> "And in his hand he bare a mighty bow,
> No man could bend of those that battle now."

This sentence may be drawn up after the following plan :—

```
          his hand
            in |          a mighty
He          bare          bow
                          which ||
                 no man could bend
                       of |
                       those
                       who ||
                 battle now.
```

(The single line indicates a preposition ; the double line a conjunction or conjunctive pronoun.)

40. The larger number of subordinate sentences there are, and the farther away they stand from the principal sentence, the larger will be the space that the mapping-out will cover.

Let us take this sentence from an old Greek writer :—

"Thou art about, O king! to make war against men who wear leathern trousers, and have all their other garments of leather; who feed not on what they like, but on what they can get from a soil that is sterile and unkindly; who do not indulge in wine, but drink water; who possess no figs, nor anything else that is good to eat."

This would be set out in the following way :—

```
Thou art about . . . against men
                          who ||
                (i) wear . . . trousers
                (ii) have . . . leather
                (iii) feed not on that
                          which ||
                      (a) they like
```

(iv) feed on that

which

(*b*) they can get from a soil

that

(*b*[1]) is sterile and unkindly

(v) do not . . . wine

(vi) drink water

(vii) possess no figs

(viii) possess not anything else

that

(*c*) is good to eat.

41. Sentences may also be pigeon-holed, or placed in marked-off spaces or columns, like the following:—

"Thro' the black Tartar tents he passed, which stood
Clustering like bee-hives on the low black strand
Of Oxus, where the summer floods o'erflow
When the sun melts the snow in high Pamir."

Sentences.	Kind of Sentence.	Subject.	Enlargement.	Predicate.	Extension.	Object.
A. He passed through the black Tartar tents	A. Prin. sentence.	He		passed	thro' the tents	
(*a*) which clustering like bee-hives stood on the strand of Oxus,	(*a*) Adj. sentence to A.	which	clustering	stood	on the low black strand	
(*b*) [in the place] which the floods o'erflow	(*b*) Adj. sent. to *place* understood	floods	the summer	o'erflow		(which)
(*c*) when . . . *melts*	(*c*) Adv. sent. to *o'erflow*	the sun		melts	when in high Pamir	snow

42. There is a kind of **Continuous Analysis,** which may often—not without benefit—be applied to longer passages, and especially to passages taken from the poets. For example:—

> "Alas! the meanest herb that scents the gale,
> The lowliest flower that blossoms in the vale
> Even where it dies, at spring's sweet call renews
> To second life its odours and its hues."

1. **Alas!** an interjection, with no syntactical relation to any word in the sentence.
2. **the meanest,** attributive or enlargement to 3.

A
3. **herb,** Subject to 4.
4. **renews,** Predicate to 3.
5. **odours and hues,** Object to 4.
6. **at . . . call,** Extension of *renews,* to 4.
7. **to . . . life,** Extension of *renews,* to 4.

8. **the lowliest,** attributive or enlargement to 9.

B
9. **flower,** Subject to 10.
10. **renews,** Predicate to 9.
11. **odours and hues,** Object to 10.
12. **at . . . call,** Extension to 10.
13. **to . . . life,** Extension to 10.

C
14. **that,** Subject to 15 and connective to 3.
15. **scents,** Predicate to 14.
16. **gale,** Object to 15.

D
17. **that,** Subject to 18 and connective to 9.
18. **blossoms,** Predicate to 17.
19. **in the vale,** Extension to 18.

E
20. **even,** Adverb modifying 21.
21. **where it dies,** Extension to 18.
22. **it,** Subject of 23.
23. **dies,** Predicate of 22.

WORD-BUILDING AND DERIVATION.

1. The **primary element**—that which is the shortest form—of a word is called its **root**. Thus **tal** (which means *number*) is the root of the words **tale** and **tell** and **till** (a box for money).

2. The **stem** is the root + some modification. Thus **love** (= **lov** + **e**) is the stem of **lov**.

3. It is to the stem that all inflexions are added, and thus to **love** we add **d** for the past tense.

4. If to the root we add a suffix, then the word so formed is called a **derivative**. Thus by adding **ling** to **dar** (= **dear**), we make **darling**.

5. In general, we add English prefixes and English suffixes to English words; but this is not always the case. Thus we have **cottage**, where the Latin ending **age** is added to the English word **cot**; and **covetousness**, where the English ending **ness** is added to the Latin word **covetous**. Such words are called **hybrids**.

6. When **two words** are put together to make one, the one word so made is called a **compound**.

7. The adding of prefixes or of suffixes to words, or the making one word out of two, is called **word-formation**.

COMPOUND NOUNS.

8. Compound Nouns are formed by the addition of :—

(i) **Noun** and **Noun**, as—

Bardog (= *bond-dog*).
Bridal (= *bride-ale*).
Brimstone (= burn-stone).
Bylaw (= law for a by or town).

Daisy (=day's eye).
Evensong.
Garlic (=gar-leek=spear-leek; O.E. *gár*, spear).
Gospel (=God's spell=story).
Housetop.
Huzzy (=housewife).
Icicle (=is-gicel=ice-jag).
Lapwing (=leap-wing).
Nightingale (=night-singer).
Orchard (=ort-yard=wort-yard, *i.e.*, herb-garden).
Stirrup (=stig-râp=rising rope).
Tadpole (=toad-head. Pole=poll, a head, as in poll-tax).
Wednesday (=Woden's day).

(ii) **Noun** and **Adjective**, as—

Blackbird.	Midnight.	Quicksilver.
Freeman.	Midsummer.	Twilight (=two lights).

☞ *Black'bird* has the accent on *black*, and is *one* word. A *black'bird* need not be a *black' bird'*.

(iii) **Noun** and **Verb**, as—

Bakehouse.	Grindstone.	Spendthrift.
Cutpurse.	Pickpocket.	Wagtail.
Godsend.	Pinfold.	Washtub.

(iv) **Noun** and **Adverb**, as offshoot.

(v) **Noun** and **Preposition**, as afterthought.

(vi) **Verb** and **Adverb**, as—

Castaway.	Drawback.	Income.
Welfare.	Farewell.	Welcome.

COMPOUND ADJECTIVES.

9. There are in the language a great many **compound adjectives**, such as *heart-whole*, *sea-sick*, etc.; and these are formed in a large number of different ways.

Compound adjectives may be formed in the following ways:—

(i) **Noun + Adjective**, as purse-proud, wind-swift, way-weary, sea-green, lily-white.

(ii) **Noun + Present Participle**, as ear-piercing, death-boding, heart-rending, spirit-stirring, sea-faring, night-walking, home-keeping.

(iii) **Noun + Passive Participle**, as moth-eaten, worm-eaten, tempest-tossed, way-laid, forest-born, copper-fastened, moss-clad, sea-girt.

(iv) **Adverb + Present Participle**, as far-darting, everlasting, high-stepping, well-meaning, long-suffering, far-reaching, hard-working.

(v) **Adverb + Passive Participle**, as high-born, "ill-weaved," well-bred, thorough-bred, high-strung, ill-pleased.

(vi) **Noun + Noun + ed**, as hare-brained, dog-hearted, beetle-headed, periwig-pated, club-footed, lily-livered, trumpet-tongued, eagle-eyed.

(vii) **Adjective + Noun + ed**, as evil-eyed, grey-headed, thin-faced, empty-headed, tender-hearted, thick-lipped, two-legged, three-cornered, four-sided, high-minded, bald-pated.

(viii) **Noun + Noun**, as bare-foot, lion-heart, iron-side.

(ix) **Adverb + Noun + ed**, as down-hearted, under-handed.

COMPOUND VERBS.

10. There are not many compound verbs in the English language. The few that there are are formed thus :—

(i) **Verb** and **Noun**, as—

Backbite.	Hamstring.	Hoodwink.
Browbeat.	Henpeck.	Kiln-dry.

(ii) **Verb** and **Adjective**, as—

Dumfound.	Fulfil (=fill full).	Whitewash.

(iii) **Verb** and **Adverb**, as—

Doff (=do off).	Dout (=do out).	Cross-question.
Don (=do on).	Dup (=do up).	Outdo.

THE FORMATION OF ADVERBS.

11. Adverbs are derived from **Nouns**, from **Adjectives**, from **Pronouns**, and from **Prepositions**.

a. Adverbs derived from Nouns are either: (i) **Old Possessives**, or (ii) **Old Datives**, or (iii) **Compounds** of a Noun and a Preposition :—

(i) **Old Possessives**: **Needs**=of need, or of necessity. The Calendrer says to John Gilpin about his hat and wig—

> "My head is twice as big as yours,
> They therefore needs must fit."

Of the same class are: **always, nowadays, betimes.**

(ii) **Old Datives.** These are **seldom** and the old-fashioned **whilom** (=in old times).

(iii) **Compounds**: **anon**=(**in one** moment), **abed** (=on bed) **asleep, aloft, abroad, indeed, of a truth, by turns, perchance, perhaps.**

b. Adverbs derived from Adjectives are either: (i) **Old Possessives**, or (ii) **Old Datives**, or (iii) **Compounds** of an Adjective and a Preposition :—

(i) **Old Possessives**: **else** (**ell-es**, possessive of *al*=other), **unawares**, ***once (=ones), twice, thrice,*** etc.

(ii) **Old Datives.** The old English way of forming an adverb was simply to use the dative case of the adjective—which ended in ë. Thus we had **deepë, brightë,** for *deeply* and *brightly*. Then the ë dropped away. Hence it is that there are in English several adverbs exactly like adjectives. These are: *fast, hard, right* (in "Right Reverend"), *far, ill, late, early, loud, high.*

(iii) **Compounds of an Adjective and a Preposition: on high, in vain, in short, at large, of late,** etc.

c. Adverbs derived from Pronouns come from the pronominal stems: **who, the** (or **this**), and **he.** The following is a table, and it is important to note the beautiful correspondences:—

Pronominal Stems.	Place In.	Place To.	Place From.	Time In.	Manner.	Cause.
Wh-o	Whe-**re**	Whi-**ther**	Whe-**nce**	Whe-**n**	Ho-**w**	Wh-**y**
Th-e or th-is	The-**re**	Thi-**ther**	The-**nce**	The-**n**	Th-**us**	Th-**e**
He	He-**re**	Hi-**ther**	He-**nce**			

(i) **How** and **why** are two forms of the same word—the instrumental case of **who. How** = in what way? **Why** = with what reason?

(ii) **The,** in the last column, is the adverbial **the** (A.S. **thý**) before a comparative. It is the instrumental or ablative case of *that* or *thaet.* "The more, the merrier" = by that more, by that merrier. That is, the measure of the increase in the number is the measure of the increase in the merriment.

(iii) **Thus** is the instrumental case of *this,* and is = in this manner.

d. Compound Adverbs are formed by adding together—

(i) **Noun** and **Noun,** as lengthways, endways.

(ii) **Noun** and **Adjective,** as—

Always.	Head-foremost.	Otherwise.
Breast-high.	Meanwhile.	Sometimes.

(iii) **Preposition** and **Noun,** as Aboveboard, outside.

(iv) **Adverb** and **Preposition,** as—

Hereafter.	Therein.	Whereupon.

PREFIXES AND SUFFIXES.

12. The Prefixes used in our language are of English, French, Latin, and Greek origin.

(i) French is only a modified Latin. Hence French prefixes fall naturally under Latin prefixes, as the one is only a form of the other.

13. English Prefixes are divided into **Inseparable** and **Separable.** Inseparable Prefixes are those that have no meaning by themselves and cannot be used apart from another word. Separable Prefixes may be used and are used as independent words.

14. The following are the most important

English Inseparable Prefixes:—

1. **A** (a broken-down form of O.E. **an** = on), as—

Abed.	Aloft (= in the lift or sky).	A-building.
Aboard.	Away.	Athwart (= on the cross).

2. **Be** (an O.E. form of *by*), which has several functions:—

(i) To add an intensive force to transitive verbs, as—

Bedaub.	Beseech	Besmear.
Besprinkle.	(= beseek).	Besmirch.

(ii) To turn intransitive verbs into transitive, as—

Bemoan.	Bespeak.	Bethink.

(iii) To make verbs out of nouns or adjectives, as—

Befriend. Beguile. Benumb. Betroth.
Besiege (= to take a *siege* or seat beside a town till it surrenders).

(iv) To combine with nouns, as—

Behalf.	Bequest.	Bypath.
Behest.	Byname.	Byword.

(v) To form part of prepositions and adverbs, as before, besides, etc.

3. **For** (O.E. *for* = Lat. *per*) means *thoroughly*, and has two functions:—

(i) To add an intensive meaning, as in—

Forbid.	Forget.	Forswear.
Fordone (= ruined).	Forgive.	Forlorn (= utterly lost).

☞ *Forswear* means to *swear out and out*, to swear to anything, hence *falsely*. Compare the Latin *perjurare;* hence our *perjure*.

(ii) To give a negative meaning, as in *forgo* (wrongly spelled *forego*), to go without.

4. **Fore** = before; as forebode, forecast.

5. **Gain** (O.E. *gaegn*, back, again), found in gainsay (to speak against); gainstand.

6. **Mis** (O.E. *mis*, wrong; and connected with the verb *to miss*), as in—

Misdeed. Mislead. Mistrust. Mistake.

Caution.—When *mis* occurs in French words, it is a shortened form of *minus*, less; as in *mischief*, *mischance*, *miscount*, *miscreant* (= non-believer).

7. **Th**, the prefix of the third personal pronoun and its cognates, and indicating something *spoken of*, as in—

Those.	That.	Thither.	They.
This.	There.	Thence.	The.

8. Un = not, as

Unholy. Undo. Unbind.

9. **Wan** (O.E. *wan*, wanting; and connected with *wane*), which is found in—

Wanton (= wantowen, lacking education). Wanhope (= despair). Wantrust.

10. **With** (a shortened form of O.E. *wither* = back or against) is found in—

Withstand. Withdraw. Withhold.

☞ It exists also in a *latent* form in the word *drawing-room* = *withdrawing-room*.

15. The following are the most important

English Separable Prefixes:—

1. **After**, which is found in—

Aftergrowth. Aftermath (*from* mow). After-dinner.

2. **All** (O.E. *al*, quite), which is found in—

Almighty. Alone (quite by *one's* self). Almost.

3. **Forth**, found in forthcoming, forward, etc.

4. **Fro** (a shortened form of *from*), in froward.

5. **In** appears in modern English in two forms, as:—

(i) **In**, in—

Income.	Insight.	Instep.
Inborn.	Inbred.	Inlay.

(ii) **En** or **em** (which is a Frenchified form), in—

Endear.	Entwine.	Embolden.
Enlighten.	Embitter.	

6. **Of** or **off** (which are two spellings of the same word), as—

Offspring.	Offset.
Offshoot.	Offal (that which *falls off*).

7. **On**, as in onset, onslaught, onward.

8. **Out**, which takes also the form of **ut**, as in—

Outbreak.	Outside.	Utter.
Outcast.	Outpost.	Utmost.

9. **Over** (the comparative of the *ove* in *above*), which combines :—

(i) With nouns, as in—

Overcoat. Overflow. Overhand.

(ii) With adjectives, as in—

Over-bold. Over-merry. Over-proud.

(Shakespeare is very fond of such forms.)

(iii) With verbs, as in—

Overthrow. Overspread. Overhear.

10. **Thorough** or **through**, two forms of the same word, as in—

Throughout. Through-train. Thorough-bred. Thoroughfare.

Shakespeare has "thorough bush, thorough brier, thorough flood, thorough fire.

11. **Twi** = two, in twilight, twin, twist, etc.

12. **Under**, which goes :—

(i) With verbs, as in—

Underlie. Undersell. Undergo.

(ii) With nouns, as in—

Underhand. Underground. Undertone.

(iii) With other words, as in—

Underneath. Underlying.

13. **Up**, which goes :—

(i) With verbs, as in—

Upbear. Upbraid. Uphold.

(ii) With nouns, as in—

Upland. Upstart. Upshot.

(iii) With other words, as in—

Upright. Upward.

16. There are in use in our language many Latin Prefixes; and many of them are of great service. Some of them, as **circum** (about), come to us direct from Latin; others, like **counter** (against), have come to us through the medium of French. The following are the most important

Latin Prefixes:—

1. **A, ab, abs** (Fr. **a, av**), *away from*, as in—

Avert.	Abjure.	Absent.	Abstain.
Avaunt.	Advantage (which ought to be avantage).		

2. **Ad** (Fr. **a**), to, which in composition becomes **ac, af, ag, al, an, ap, ar, as, at**, to assimilate with the first consonant of the root. The following are examples of each :—

Adapt.	Affect.	Accord.	Agree.
Aggression.	Allude.	Annex.	Appeal.
Arrive.	Assimilate.	Attain.	Attend.

☞ All these words come straight to us from Latin, except *agree, arrive*, and *attain*. The following are also French: *Achieve* (to bring to a *chef* or head), *amount, acquaint*.

3. **Amb, am** (*ambi*, about), as in—

Ambition.	Ambiguous.	Amputate.

4. **Ante** (Fr. **an**), before, as in—

Antedate.	Antechamber.	Ancestor (= antecessor).

5. **Bis, bi**, twice, as in—

Bisect.	Biscuit (= biscoctus, twice baked).

6. **Circum, circa**, around, as in—

Circumference.	Circulate.	Circuit.

7. **Cum**, with, in French **com**, which becomes **col, con, cor, coun**, and **co** before a vowel, as in—

Compound.	Collect.	Content.	Correct.
Counsel.	Countenance.	Coeval.	Coöperate.

(i) In *cost* (from *constare*, to "stand"); *couch* (from *collŏco*, I place); *cull* (from *collĕgo*, I collect); and *cousin* (from *consobrīnus*, the child of a mother's sister), the prefix has undergone great changes

(ii) Co, though of Latin origin, can go with purely English words, as in *co-worker, co-understanding*. These are not desirable *compounds*.

8. **Contra** (Fr. **contre**), against, which also becomes **contro** and **counter**, as in—

Contradict.	Controvert.	Counterbalance.

(i) In *counterweigh* and *counterwork* we find it in union with English roots.

(ii) In *encounter* we find it converted into a root.

9. **De** (Fr. **de**), down, from, about, as in—

Decline.	Describe.	Depart.

It has also two different functions. It is—

(i) **negative** in destroy, deform, desuetude, etc.

(ii) **intensive** in desolate, desiccate (to dry up), etc.

10. **Dis, di** (Fr. **des, de**), asunder, in two, as in—

Dissimilar.	Disarm.	Dismember.
Differ (**s** becomes **f**).	Disease.	Divorce.
Defy.	Defer.	Delay.

(i) **Dis** is also joined with English roots to make the hybrids *disown, dislike, distrust, distaste.*

11. **Ex, e** (Fr. **es, e**), out of, from, as in—

Exalt.	Exhale.	Expatriate (*patria*, one's country).
Elect.	Evade.	Educe.

(i) **ex** has a privative sense in *ex-emperor*, etc.

(ii) In *amend* (*emendo*), *astonish* (*étonner*), the e is disguised.

(iii) In *sample* (short for *example*), *scorch* (O. Fr. *escorcer*), and *special* (for *especial*), the e has fallen away.

12. **Extra**, beyond, as in—

Extraneous.	Extraordinary.	Extravagant.

(i) In *stranger* (O. Fr. *estranger*, from Lat. *extraneus*) the e has fallen away.

13. **In** (Fr. **en, em**), in, into, which changes into **il, im, ir**, as in—

Invade.	Invent (to *come* upon).	Infer.
Illusion.	Improve.	Immigrate.
Irritate.	Irrigate.	Irradiate.
Enchant.	Endure.	Envoy.

(i) It unites with English roots to make the hybrids *embody, embolden, endear, entrust, enlighten*, etc.

(ii) In *ambush* (Ital. *imboscarsi*, to put one's self in a wood), the **in** is disguised.

14. **In**, not, which becomes **il, im, ir**, and **ig**, as in—

Inconvenient.	Illiberal.	Impious.	Irrelevant.
Incautious.	Illegal.	Impolitic.	Ignoble.

(i) The English prefix **un** sometimes takes its place, and forms hybrids with Latin roots in *unable, unapt, uncomfortable.*

(ii) Shakespeare has *unpossible, unproper*, and many others.

15. **Inter, intro** (Fr. **entre**), between, among—as in

Intercede.	Interpose.	Interfere.
Introduce.	Entertain.	Enterprise.

16. **Male** (Fr. **mau**), ill, as in—

Malediction, (contracted through French into)
Malison (opposed to *Benison*). Maugre.

17. **Mis** (Fr. **mes**, from Latin **minus**), less, as in—

Misadventure. Mischance. Mischief.

Caution.—Not to be confounded with the English prefix **mis** in *mistake, mistrust*, etc.

18. **Non**, not, as in—

Nonsense. Non-existent. Nonsuit.

(i) The initial n has dropped off in *umpire*, formerly *numpire* = O. Fr. *nonper* = Lat. *nonpar*, not equal.

(ii) The n has fallen away likewise from *norange, napron* (connected with *napkin, napery*), etc., by wrongly cleaving to the indefinite article a.

19. **Ob**, against, becomes **oc, of, op**, etc., as in—

Obtain. Occur. Offend. Oppose.

20. **Pene**, almost, as in—

Peninsula. Penultimate (the last but one).

21. **Per** (Fr. **par**), through, which becomes **pel**, as in—

Pellucid.	Perform.	Perjure.
Perfect.	Permit.	Pilgrim.

(i) *Pilgrim* comes from *peregrinus*, a person who wanders *per agros*, through the fields,—by the medium of Ital. *pellegrino*.

(ii) *Perhaps* is a hybrid.

22. **Post**, after, as in—

Postpone. Postdate. Postscript.

(i) The *post* is much disguised in *puny*, which comes from the French *puis né* = Lat. *post natus*, born after. A "puny judge" is a junior judge, or a judge of a later creation.

23. **Præ, pre** (Fr. **pré**), before, as in—

Predict. Presume. Pretend. Prevent.

(i) It is shortened into a pr in *prize, prison, apprehend, comprise* (all from *prehendo*, I seize).

(ii) It is disguised in *provost* (*prepositus*, one placed over), in *preach* (from *prædico*, I speak before), and *provender* (from *præbeo*, I furnish).

24. **Præter**, beyond, as in—

Preternatural. Preterite (beyond the present). Pretermit.

25. **Pro** (Fr. **pour**), which becomes **pol, por, pur**, as in—

Pronoun.	Proconsul.	Procure.	Protest.
Pollute.	Portrait.	Pursue.	Purchase.

26. **Re** (Fr. **re**), back, again, which becomes **red**, as in—

Rebel.	Reclaim.	Recover.	Refer.
Redeem.	Redound.	Readmit.	Recreant.

(i) It is much disguised in *rally* (= *re-ally*), in *ransom* (a shortened Fr. form of *redemption*), and in *runagate* (= *renegade*, one who has denied—*negavit*—his faith).

(ii) It combines with English roots to form the hybrids *relay, reset, recall*.

27. **Retro**, backwards—as in retrograde, retrospect.

(i) It is disguised in *rear-guard* (Ital. *retro-gardia*), *rear*, and *arrears*.

28. **Se** (Fr. **sé**), apart, which becomes **sed**, as in—

Secede.	Seclude.	Seduce.	Sedition.

29. **Sub** (Fr. **sous** or **sou**), under, which becomes **suc**, **suf**, **sud**, **sum**, **sup**, **sur**, and **sus**, as in—

Subtract.	Succour.	Suffer.	Suggest.
Summon.	Supplant.	Surrender.	Suspend.

(i) Sub is disguised in *sojourn* (from O. Fr. *sojorner*, from Low Latin *subdiurnāre*), and in *sudden* (from Latin *subitaneus*).

(ii) It combines with English roots to form the hybrids *sublet*, *subworker*, *sub-kingdom*, etc.

30. **Subter**, beneath—as in subterfuge.

31. **Super** (Fr. **sur**), above, as in—

Supernatural.	Superpose.	Superscription.
Surface (superficies).	Surname.	Surtout (over-all).

(i) It is disguised in *sovereign* (which Milton more correctly spells *sovran*), from Low Latin *superanus*.

32. **Trans** (Fr. **très**), beyond, which becomes **tra**, as in—

Translate.	Transport.	Transform.	Transitive.
Tradition.	Traverse.	Travel.	Trespass.

(i) It is disguised in *treason* (the Fr. form of *tradition*, from *trado* (=*transdo*), I give up), in *betray* and *traitor* (from the same Latin root), in *trance* and *entrance* (Latin *transitus*, a passing beyond), and in *trestle* (from Latin diminutive *transtillum*, a little cross-beam).

33. **Ultra**, beyond, as in—

Ultra-Liberal.	Ultra-Tory.	Ultramontane.

(i) In *outrage* (O. Fr. *oultrage*) the *ultra* is disguised.

34. **Unus**, one, which becomes **un** and **uni**, as in—

Unanimous.	Uniform.	Unicorn.

35. **Vice** (Fr. **vice**), in the place of, as in—

Viceroy.	Vicar.	Vice-chancellor.	Viscount.

17. Our language possesses also a considerable number of prefixes transferred from the Greek language, many of which are very useful. The following are the most important

Greek Prefixes:—

1. **An, a** (ἀν, ἀ), not, as in—

Anarchy.	Anonymous.	Apteryx (the wingless).	Atheist.

2. **Amphi** (ἀμφί), on both sides, as in—

Amphibious.	Amphitheatre.

3. **Ana** (ἀνά), up, again, back, as in—
Anatomy. Analysis. Anachronism.

4. **Anti** (ἀντί), against or opposite to, as in—
Antidote. Antipathy. Antipodes. Antarctic.

5. **Apo** (ἀπό), away from, which also becomes **ap**, as in—
Apostate. Apostle. Apology. Aphelion.

6. **Arch, archi, arche** (ἀρχή), chief, as in—
Archbishop. Archangel. Architect. Archetype.

7. **Auto** (αὐτός), self, which becomes **auth**, as in—
Autocrat. Autograph. Autotype. Authentic.

8. **Cata, cat** (κατά), down, as in—
Catalogue. Catapult. Catechism. Cathedral.

9. **Dia** (διά), through, across, as in—
Diameter. Diagram. Diagonal.

(i) This prefix is disguised in *devil*—from Gr. *diabŏlos*, the accuser or slanderer, from Gr. *diaballein*, to throw across.

10. **Dis, di** (δίς), twice, as in—
Dissyllable. Diphthong. Dilemma.

11. **Dys** (δυς), ill, as in—
Dysentery. Dyspeptic (contrasts with Eupeptic).

12. **Ec, ex** (ἐκ, ἐξ), out of, as in—
Eccentric. Ecstasy. Exodus. Exotic.

13. **En** (ἐν), in, which becomes **el** and **em**, as in—
Encyclical. Encomium. Ellipse. Emphasis.

14. **Epi, ep** (ἐπί), upon, as in—
Epitaph. Epiphany. Epoch. Ephemeral.

15. **Eu** (εὖ), well, which also becomes **ev**, as in—
Euphemism. Eulogy. Evangelist.

16. **Hemi** (ἡμί), half, as in—
Hemisphere. Hemistich (half a line in poetry).

17. **Hyper** (ὑπέρ), over and above, as in—
Hyperborean. Hyperbolé. Hypercritical. Hypermetrical.

18. **Hypo, hyp** (ὑπό), under, as in—
Hypocrite. Hypotenuse. Hyphen.

19. **Meta, met** (μετά), after, changed for, as in—
Metaphor. Metamorphosis. Metonymy. Method.

20. **Mono, mon** (μόνος), alone, as in—
Monogram. Monody. Monad. Monk.

21. **Pan** (πᾶν), all, as in—

Pantheist.	Panacea.	Panorama.	Pantomime.

22. **Para** (παρά), by the side of, which becomes **par**, as in—

Paradox.	Parallel.	Parish.	Parody.

23. **Peri** (περί), round, as in—

Perimeter.	Period.	Perigee.	Periphery.

24. **Pro** (πρό), before, as in—

Prophet.	Prologue.	Proboscis.	Problem.

25. **Pros** (πρός), towards, as in—

Prosody.	Proselyte.

26. **Syn** (σύν), with, which becomes **syl**, **sym**, and **sy**, as in—

Syntax.	Synagogue.	Syllable.
Sympathy.	Symbol.	System.

18. The Suffixes employed in the English language are much more numerous than the Prefixes, and much more useful. Like the Prefixes, they come to us from three sources—from Old English (or Anglo-Saxon); from Latin (or French); and from Greek.

19. The following are the most important

English Suffixes to Nouns:—

1. **Ard** or **art** (=habitual), as in—

Braggart.	Coward.	Drunkard.	Dullard.
Laggard.	Niggard.	Sluggard.	Wizard.

2. **Craft** (skill), as in—

Leechcraft (=medicine).	Priestcraft. Witchcraft.
Woodcraft.	Rimecraft (old name for *Arithmetic*).

3. **D**, **t** or **th** (all being dentals), as in—

(i) Blood (from *blow*, said of flowers).	Blade (from the same).	Deed (do).
Flood (flow).	Seed (sow).	Thread (throw).
(ii) Drift (drive).	Drought (dry).	Draught (draw).
Flight (fly).	Height (high: Milton uses *highth*).	Shrift (shrive).
Rift (rive).	Theft (thieve).	Weft (weave).
(iii) Aftermath (mow).	Berth (bear).	Dearth (dear).
Death (die).	Earth (ear=plough).	Health (heal).
Mirth (merry).	Sloth (slow).	Tilth (till).

4. **Dom** (O.E. **dôm**=doom), power, office, from *deman*, to judge, as in—

Dukedom.	Kingdom.	Halidom (=holiness).
Christendom.	Thraldom.	Wisdom.

(i) In O.E. we had *bisceopdóm* (=bishopdom); and Carlyle has accustomed us to *rascaldom* and *scoundreldom*.

5. **En** (a diminutive), as in—

Chicken (cock). Kitten (cat). Maiden.

(i) The addition of a syllable has a tendency to modify the preceding vowel—as in *kitchen* (from *cook*), *vixen* (from *fox*), and *nātional* (from *nātion*).

6. **Er**, which has three functions, to denote—

(i) An **agent**, as in—

Baker. Dealer. Leader. Writer.

(ii) An **instrument**, as in—

Finger (from O.E. *fangan*, to take). Stair (from *stigan*, to mount).

(iii) A **male agent**, as in—

Fuller (from *fullian*, to cleanse). Player. Sower.

☞ The ending *er* has become disguised in *beggar* and *sailor* (not *sailer*, which is a ship). Under the influence of Norman-French, an *i* or *y* creeps in before the *r*, as in *collier* (from *coal*), *lawyer*, *glazier* (from *glass*), etc.

7. **Hood** (O.E. **hâd**), state, rank, person, as in—

Brotherhood. Childhood. Priesthood. Wifehood.

(i) In *Godhead*, this suffix takes the form of *head*.

8. **Ing** (originally=*son of*) part, as in—

Farthing (*fourth*). Riding (*trithing*=*thirding*). Tithing (tenth).

(i) This suffix is found as a patronymic in many proper names, such as *Browning*, *Harding*; and in *Kensington*, *Whittington*, etc.

(ii) *Lording* (=the son of a lord) and *whiting* (from *white*) are also diminutives.

(iii) This *ing* is to be carefully distinguished from the *ing* (=*ung*) which was the old suffix for verbal nouns, as *clothing*, *learning*, etc.

9. **Kin** (a diminutive), as in—

Bodkin. Firkin (from *four*). Lambkin. Mannikin.

(i) It is also found in proper names, as in *Dawkins* (=*little David*), *Jenkins* (=son of *little John*), *Hawkins* (=son of *little Hal*), *Perkins* (=son of *little Peter*).

10. **Ling** = **1** + **ing** (both diminutives), as in—

Darling (from *dear*).	Duckling.	Gosling (*goose*).
Firstling.	Hireling.	Nestling.

(i) Every diminutive has a tendency to run into depreciation, as in *groundling*, *underling*, *worldling*, etc.

(ii) In some words, *ing* has been weakened into *y* or *ie*, as in *Johnnie*, *Billy*, *Betty*, etc.

11. **Le** or **l**, as in—

Beadle (from *beodan*, to bid).	Bundle (bind).	Saddle (seat).
Settle (seat).	Nail.	Sail.

12. **Lock** (O.E. **lâc**, gift, sport), which also becomes **ledge**, as in—

Knowledge. Wedlock. *Feohtlâc* (battle).

(i) This is not to be confused with the *lock* and *lick* in the names of plants, which in O.E. was *leac*, and which we find in *hemlock*, *charlock*; *garlick* (=*spear plant*) and *barley* (=*berelic*).

13. **Ness** forms abstract nouns from adjectives, as in—

Darkness. Holiness. Weakness. Weariness.

(i) *Witness* differs from the above in two respects: (*a*) it comes from a verb—*witan*, to know; and (*b*) is *not* always an abstract noun.

(ii) This English suffix combines very easily with foreign roots, as in *acuteness*, *commodiousness*, *gracefulness*, *remoteness*, and many others.

14. **Nd** (which is the ending of the present participle in O.E.), found in—

Friend (=the loving one).	Fiend (=the hating one).
Errand.	Wind (from a root *vâ*, to blow).

15. **Ock** (a diminutive), as in—

Bullock. Hillock. Ruddock (=redbreast).

(i) In *hawk* (=the seizer, from *have*) this suffix is disguised.

(ii) It is also found in proper names, as in—
Pollock (from *Paul*). *Maddox* (from *Matthew*). *Wilcox* (from *William*).

16. **M** or **om**, which forms nouns from verbs, as in—

Bloom (from *blow*).	Qualm (from *quell*).
Gloom (from *glow*).	Seam (from *sew*).
Gleam (from *glow*).	Team (from *tow*).

(i) This suffix unites with the Norman-French word *réal* (*royal*) to form the hybrid *realm*.

17. **Red** (mode, fash on—and also counsel), as in—

Hatred. Kindred. Sibrede (relationship).

(i) This ending is also found in proper nouns. Thus we have *Mildred*=*mild in counsel*; *Ethelred*=*noble in counsel*, called also *Unrede*, which does not mean *unready*, but *without counsel*.

18. **Ric** (O.E. **rîce**, power, dominion)—as in bishopric.

(i) In O.E. we had *abbotric*, *hevenricke*, and *kingric*.

19. **Ship** (O.E. **scipe**, shape or form), which is also spelled **scape** and **skip**, makes abstract nouns, as in—

Fellowship.	Friendship.	Lordship
Landscape.	Workmanship.	Worship (=worthship).

(i) *Milton writes landskip* for *landscape*.

20. **Stead** (O.E. **stéde**, place), as in—

Bedstead. Homestead. Hampstead. Berkhamstead.

21. **Ster** was originally the form of **er**, the suffix for a male agent: it has now two functions:—

(i) It denotes an **agent**, as in—

Huckster (hawker). Maltster. Songster. Roadster.

(ii) It has an element of **depreciation** in—

Gamester. Punster. Oldster. Youngster.

(iii) We had, in Old English, *baxter* (fem. of *baker*), *webster* (*weaver*), *brewster*, *fithelstre* (*fiddler*), *seamestre* (*sewer*), and even *belleringestre* (for female *bellringer*). Most of these are now used as proper names.

(iv) **Spinster** is the feminine of *spinner*, one form of which was *spinder*, which then became *spider*.

22. **Ther**, **der**, or **ter** denotes the agent—with the notion of *duality*—as in—

Father.	Mother.	Sister.	Brother.
Bladder (*blow*).	Rudder (*row*).	Water (*wet*).	Winter (*wind*).

23. **Wright** (from **work**, by metathesis of the **r**), as in—

Shipwright. Wainwright (=waggonwright). Wheelwright.

24. **Ward**, a keeper, as in—

Hayward. Steward (=*sty-ward*). Woodward.

(i) *Ward* has also the Norman-French form of *guard*.
(ii) In *steward*, the word *stige* or *sty* meant *stall* for horses, cows, etc.

20. The following are the most important

English Suffixes to Adjectives:—

1. **Ed** or **d**, the ending for the passive participle, as in—

Cold (=chilled). Long-eared. Lauded. Talented.

2. **En**, denoting material, as in—

Golden.	Silvern.	Flaxen.	Hempen.
Oaken.	Wooden.	Silken.	Linen (from *lin*, flax).

3. **En**, the old ending for the passive participle, as in—

Drunken. Forlorn. Molten. Hewn.

4. **Ern**, denoting quarter, as in—

Eastern. Western. Northern. Southern.

5. **Fast** (O.E. **faest**, firm), as in—

Steadfast. Rootfast. Shamefast (wrongly *shamefaced*).

6. **Fold** (O.E. **feald**), as in—

Twofold. Threefold. Manifold.

(i) *Simple*, from Lat. *simplex*, has usurped the place of *anfeald* = *onefold*.

7. **Ful** = **full**, as in—

Hateful. Needful. Sinful. Wilful.

8. **Ish** (O.E. **isc**) has three functions; it denotes:—

(i) Partaking in the **nature** of, as in—

Boorish. Childish. Churlish. Waspish.

(ii) A **milder** or sub-form of the **quality**, as in—

Blackish. Greenish. Whitish. Goodish.

(iii) A **patrial relation** as in—

English. Irish. Scottish. Welsh (= *Wylisc*).

9. **Le**, with a diminutive tendency, as in—

Little (*lyt*). Brittle (from *break*). Fickle (*unsteady*).

10. **Less** (O.E. **leâs**), loose from, as in—

Fearless. Helpless. Sinless. Toothless.

11. **Like** (O.E. **lîc**), softened in **ly**, as in—

Childlike. Dovelike. Wifelike. Warlike.
Godly. Manly. Womanly. Ghastly (= ghostlike).

12. **Ow** (O.E. **u** and **wa**), as in—

Narrow. Callow. Fallow. Yellow.

(i) *Fallow* is connected with the adjective *pale*, and *yellow* with the *yol* in *yolk*.

13. **Right**, with the sense of *direction*, as in—

Forthright. Downright. Upright.

14. **Some** (O.E. **sum**, a form of *same*, like), as in—

Buxom (from *bugan*, to bend). Gladsome. Lissom (=lithesome).
Irksome. Gamesome. Winsome.

15. **Teen** (O.E. **tyne**) = ten by addition, as in—

Thirteen. Fourteen. Fifteen. Sixteen.

(i) In *thirteen* = three + ten, the r has changed its place by metathesis.

(ii) In *fifteen*, the hard *f* has replaced the soft *v*.

16. **Ty** (O.E. **tig**) = tens by multiplication, as in—

Twenty (= *twain*-ty). Thirty (= *three*-ty). Forty.

17. **Ward** (O.E. **weard**, from **weorthan**, to become), denoting **direction**, as in—

Froward (from). Toward. Untoward.
Awkward (from *awk*, contrary). Homeward. Seaward.

(i) This ending, **ward**, has no connection with *ward*, a keeper. It is connected with the verb *worth* in the line, "Woe *worth* the chase, woe *worth* the day!"

18. **Wise** (O.E. **wis**, mode, manner), as in—

Righteous (properly *rightwise*). Boisterous (O.E. *bostwys*).

(i) The English or Teutonic ending *wise* has got confused with the Lat. ending *ous* (from *osus* = full of).

19. **Y** (O.E. **ig**, the guttural of which has vanished) forms adjectives from nouns and verbs, as in—

Bloody.	Crafty.	Dusty.	Heavy (heave).
Mighty.	Silly (soul).	Stony.	Weary.

21. The following are the most important

English Suffixes for Adverbs :—

1. **Ere**, denoting **place in**, as in

Here. There. Where.

2. **Es** or **s** (the old genitive or possessive), which becomes **se** and **ce**, as in—

Needs.	Besides.	Sometimes.	Unawares.
Else.	Hence.	Thence.	Once.

(i) "I must *needs* go" = *of need*.

3. **Ly** (O.E. **lice**, the dative of **líc**), as in—

Only (=*onely*). Badly. Willingly. Utterly.

4. **Ling, long**, denotes **direction**, as in—

Darkling. Grovelling. Headlong. Sidelong.

(i) *Grovelling* is not really a present participle; it is an adverb, and was in O.E. *gruflynges*.

(ii) We once had also the adverbs *flatlings* and *noselings*.

5. **Meal** (O.E. **maelum** = at times), as in—

Piecemeal. Limbmeal.

(i) Shakespeare, in "Cymbeline," has the line—

"O that I had her here, to tear her limbmeal."

(ii) Chaucer has *stound-meal* = hour by hour; King Alfred has *stykkemaelum* =stick-meal, or here and there.

6. **Om** (an old dative plural), as in—

Whilom (= in old times). Seldom (from *seld*, rare).

7. **Ther**, which denotes **place to**, as in—

Hither. Thither. Whither.

8. **Ward** or **wards**, which denotes **direction**, as in—

Homeward. Homewards. Backwards. Downwards.

9. **Wise** (O.E. **wis**, manner, mode), as in—

Anywise. Nowise. Otherwise. Likewise.

"Some people are wise; and some are otherwise."

22. The following are the most important

English Suffixes for Verbs:—

1. **Le** or **l** has two functions:—

(i) **Frequentative**, as in—

Dabble (*dab*).	Grapple (*grab*).	Waddle (*wade*).
Dribble (*drip*).	Drizzle (from *dreósan*, to fall).	Jostle.

(ii) **Diminutive**, as in—

Dazzle (*daze*).	Dibble (*dip*).	Dwindle.
Gabble.	Niggle.	Sparkle.

2. **Er** or **r** adds a frequentative or intensive force to the original verb, as in—

Batter (*beat*).	Chatter.	Glitter (*glow*).	Flutter (*flit*).
Glimmer (*gleam*).	Clatter.		Sputter (*spit*).
Stagger.	Stammer.	Stutter.	Welter.

Er has also the function of making **causative verbs** out of adjectives, as *linger* (*long*), *lower*, *hinder*.

3. **En** or **n** makes **causative verbs** out of nouns and adjectives, as in—

Brighten.	Fatten.	Lighten.	Lengthen.
Broaden.	Gladden.	Soften.	Sweeten.

4. **K** has a **frequentative** force, as in—

Hark (*hear*).	Stalk (*steal*).	Talk (*tell*).

5. **S** or **se** has a **causative** force, as in—

Cleanse (*clean*).	Curse.	Rinse (from *hreinn*).

23. The Suffixes of Latin origin are of great importance; and they have been of great use for several centuries. Many of them—indeed, most of them—have been influenced by passing through French mouths, and hence have undergone considerable change. The following are the chief

Latin and French Suffixes for Nouns:—

1. **Age** (Lat. **aticum**), which forms either **abstract** or **collective** nouns, as in—

Beverage.	Courage.	Carnage.	Homage.
Marriage.	Personage.	Vassalage.	Vintage.

(i) It unites easily with English roots to form hybrids, as in *bondage*, *mileage*, *tonnage*, *poundage*, *tillage*, *shrinkage*.

2. **An**, **ain**, or **ane** (Lat. **ānus**), connected with, as in—

Artisan.	Pagan.	Publican.	Roman.
Chaplain.	Captain.	Humane.	Mundane.

(i) The suffix is disguised in *sovereign* (O. Fr. *soverain*), which has been wrongly supposed to have something to do with *reign*; in *warden*, *citizen*, *surgeon*, etc. *Milton always spells sovereign, sovran.*

3. **Al** or **el** (Lat. **ālis**), possessing the quality of, as in—

Animal.	Cardinal.	Canal.	Channel.
Hospital.	Hostel.	Hotel.	Spital.

(i) *Canal* and *channel* are two different forms—doublets—of the same. So are *cattle* and *chattels* (capitalia).

(ii) Hospital, spital, hostel, hotel, are four forms of the one Latin word *hospitalium*. (*Ostler* is a shorter form of *hosteller*, with a dropped *h*.)

4. **Ant** or **ent** (Latin **antem** or **entem**), denotes an **agent**, as in—

Assistant.	Servant.	Agent.	Student.

5. **Ance, ancy,** or **ence, ency** (Lat. **antia, entia**), form abstract nouns, as in—

Abundance.	Chance.	Distance.	Brilliancy.
Diligence.	Indulgence.	Constancy.	Consistency.

(i) *Chance* comes from late Lat. *cadentia*=an accident. *Cadence* is a doublet.

6. **Ary, ry,** or **er** (Lat. **arium**), a place where a thing is kept, as in—

Apiary (*apis*, a bee).	Armoury.	Granary.	Sanctuary.
Treasury.	Vestry.	Larder.	Saucer.

(i) The ending **ry** unites freely with English words to form hybrids, as in *cookery, piggery, robbery*.

(ii) In *Jewry, jewellery* (or *jewelry*), *poultry, peasantry, cavalry*, the *ry* has a collective meaning.

7. **Ary, ier, eer,** or **er** (Lat. **arius**), denotes a person engaged in some trade or profession, as in—

Commissary.	Notary.	Secretary.	Statuary.
Brigadier.	Engineer.	Mountaineer.	Mariner.

(i) This ending is disguised in *chancellor* (*cancellarius*), *vicar, butler* (=*bottler*), *usher* (*ostiarius*, a doorkeeper), *premier*, etc.

8. **Ate** (Lat. **atus**, past participle ending), becoming in French **e** or **ée**, denotes—

(i) An **agent**, as in—

Advocate.	Curate.	Legate.	Private.

(ii) The **object** of an action, as in—

Grantee.	Legatee.	Trustee.	Vendee.

☞ In *grandee* the passive signification is not retained.

9. **Ce** (Lat. **cium, tium,** or **tia**) forms **abstract** nouns, as—

Benefice.	Edifice.	Sacrifice.
Hospice.	Palace.	Grace.

10. **El, le** or **l** (Lat. **ŭlus, ellus**, etc.), a diminutive, as in—

Angle (a little corner). Buckle (from *bucca*, the cheek).

Castle.	Chapel.	Libel.	Pommel.	Title.	Seal.

(i) A *buckle* used to have a cast of the human face.

(ii) *Castle*, from Lat. *castellum*, a little fort, from *castrum*, a fort.

(iii) *Libel*, from Lat. *libellus*, a little book (*liber*).

(iv) *Pommel*, from Lat. *pomum*, an apple.

(v) *Seal* from Lat. *sigillum*.

11. **Ern** (Lat. **erna**), denoting **place**, as in—

Cavern.	Cistern.	Lantern.	Tavern.

12. **Et, ette**, and **let** (Fr. **et, ette**) all diminutives, as in—

Bassinette.	Buffet.	Chaplet.	Coronet.
Goblet.	Gibbet.	Lancet.	Leveret.
Puppet.	Trumpet.	Ticket.	Turret.

(i) The **let** is=l + **et**, and is found in *bracelet, fillet, cutlet*, etc. It also unites with English words to form hybrids—as in *hamlet, leaflet, ringlet, streamlet*, etc.

(ii) This ending is disguised in *ballot* (a small *ball*), *chariot* (*car*), *parrot* (=*perroquet*), etc.

13. **Ess** (late Lat. **issa**), a female agent, as in—

Empress.	Governess.	Marchioness.	Sorceress.

(i) It unites with English words to form the hybrids *murderess, sempstress* (The last is a double feminine, as *seamestre* is the old word.)

14. **Ice, ise**, or **ess** (Lat. **tia**; Fr. **esse**), as in—

Avarice.	Cowardice.	Justice.	Merchandise.
Distress.	Largess.	Noblesse.	Riches.

(i) It is a significant mark of the carelessness with which the English language has always been written, that the very same ending should appear in three spellings in *largess, noblesse, riches*.

(ii) *Riches* is a false plural: it is an *abstract* noun, the French form being *richesse*.

15. **Ice** (Lat. **icem** acc. of nouns in **x**), which has also the forms of **ise, ace**, as in—

Chalice.	Pumice.	Mortise.	Furnace.

(i) The suffix is much disguised in *radish* (=the *root*, from *radīcem*).

(ii) It is also disguised in *partridge* and *judge* (*judīcem*).

16. **Icle** (Lat. **iculus, ellus, ulus**), which appears also as **cel** and **sel**, a diminutive, as in—

Article (a little *joint*). Particle. Receptacle. Versicle.
Parcel (*particella*). Morsel (from *mordeo*, I bite).
Damsel (*dominicella*, a little lady).

(i) The ending is disguised in *rule* (*regula*), *carbuncle* (from *carbo*, a coal), *uncle* (*avunculus*), and *vessel* (from *vas*).

(ii) *Parcel* and *particle* are doublets.

17. **Ine** or **in** (Lat. **inus**) related to, as in—

Divine (noun). Cousin.

(i) *Cousin* is a contraction—through French—of the Latin *consobrinus*, the child of a mother's sister.

(ii) The ending is disguised in *pilgrim*, from *peregrinus* = from *per agros*, through the fields.

18. **Ion** (Lat. **iōnem**), which appears also as **tion, sion**, and, from *French*, as **son, som**, denotes an **action**, as in—

Action.	Opinion.	Position.	Vacation.
Potion.	Poison.	Benediction.	Benison.
Redemption.	Ransom.	Malediction.	Malison.

(i) *Potion, poison,* and the three other pairs are doublets—the first having come through the door of books straight from the Latin, the second through the mouth and ear, from French.

(ii) *Venison* (*hunted* flesh, from *venationem*), *season* (*sationem*, the *sowing* time), belong to the above set.

19. **Ment** (Lat. **mentum**) denotes an **instrument** or an **act**, as in—

Document. Instrument. Monument. Ornament.

(i) It combines easily with English words to make hybrids, as *atonement, acknowledgment, bewitchment, fulfilment.*

20. **Mony** (Lat. **monium**) makes abstract nouns, as—

Acrimony. Matrimony. Sanctimony. Testimony.

21. **Oon** or **on** (Fr. **on**; Ital. **one**), an augmentative, as in—

Balloon.	Cartoon.	Dragoon.	Saloon.
Flagon.	Million.	Pennon.	Glutton.
Clarion.	Galleon.	Trombone.	Truncheon.

(i) Augmentatives are the opposite of diminutives. Contrast *balloon* and *ballot; galleon* and *galliot* (a small galley).

(ii) A *balloon* is a large ball; a *cartoon* a big carte; a *dragoon* a large dragon; a *saloon* a large hall (*salle*); *flagon* (O. Fr. *flascon*), a large flask; *million*, a big thousand (*mille*); *pennon*, a large *pen* or feather; *galleon*, a large *galley; trombone*, a large *trump-et; truncheon*, a large staff (or *trunk*) of office.

22. **Ory**, (Lat. **orium**), which appears also as **or, our**, and **er**, and denotes **place**, as in—

Auditory.	Dormitory.	Refectory.	Lavatory.
Mirror.	Parlour.	Dormer.	Manger.

(i) *Mirror* is contracted by the French from *miratorium; parlour* from *parlatorium; manger* from *manducatorium*=the eating-place. *Dormer* is short for *dormitory*, from *dormitorium.*

23. **Our** (Lat. **or**; Fr. **eur**), forms **abstract** or **collective** nouns, as in—

Ardour. Clamour. Honour. Savour.

(i) The ending resumes its French form in *grandeur.*

(ii) It forms a hybrid in *behaviour.*

24. **Or** or **our** (Lat. **orem**; Fr. **eur**) denotes an **agent**, as in—

Actor. Governor. Emperor. Saviour.

(i) This ending is disguised in *interpreter, labourer, preacher*, etc.

(ii) A large number of nouns which used to end in *our* or *or*, took *er* through the influence of the *English* suffix *er*. They were "attracted" into that form.

25. **T** (Lat. **tus**—the ending of the past participle) indicates **a completed act**, as in—

Act. Fact. Joint. Suit.

(i) The t in Latin has the same origin and performs the same function as the d in English (as in *dead*, *finished*, and other past participles, etc.)

(ii) The ending is disguised in *feat*, which is a doublet of *fact*, in *fruit* (Lat. *fruct-us*), *comfit* (=*confect*), *counterfeit* (=*contrafact-um*).

26. **Ter** (Lat. **ter**) denotes **a person**, as in—

Master (contracted from *magister*). Minister.

(i) *Magister* comes from *magis*, more, which contains the root of *magnus*, great; *minister* from *minus*, less.

27. **Tery** (Lat. **terium**) denotes **condition**, as in—

Mastery. Ministry.

28. **Trix** (Lat. **trix**) denotes **a female agent**, as in—

Executrix. Improvisatrix. Testatrix.

(i) This ending is disguised in *empress* (Fr. *impératrice* from Lat. *imperatrix*); and in *nurse* (Fr. *nourrice*, Lat. *nutrix*).

29. **Tude** (Lat. **tudinem**), denotes **condition**, as in—

Altitude. Beatitude. Fortitude. Multitude.

(i) In *custom*, from Lat. *consuetudinem*, the ending is disguised.

30. **Ty** (Lat. **tatem**; Fr. **té**) makes **abstract** nouns, as in—

Bounty. Charity. Cruelty. Poverty.
Captivity. Frailty. Fealty. Vanity.

(i) *Bounty* (*bonté*), *poverty* (*pauvreté*), *frailty*, and *fealty* come, not directly from Latin, but through French.

31. **Ure** (Lat. **ura**) denotes an **action**, or the **result** of an action, as in—

Aperture. Cincture. Measure. Picture.

32. **Y** (Lat. **ia**; Fr. **ie**) denotes **condition** or **faculty**, as in—

Company. Family. Fury. Victory.

(i) This suffix unites easily with English words in *er*—as *bakery*, *fishery*, *robbery*, etc.

(ii) It stands for Lat. **ium** in *augury*, *remedy*, *study*, *subsidy*, etc.

(iii) It represents the Lat. ending **atus** in *attorney*, *deputy*, *ally*, *quarry*.

24. The Latin (or French) suffixes employed in our language to make **Adjectives** are very useful. The following are the chief

Latin Suffixes for Adjectives.

1. **Aceous** (Lat. **aceus**) = **made of**, as in—

Argillaceous (*clayey*). Farinaceous (*floury*).

2. **Al** (Lat. **ālis**) = **belonging to,** as in—

Legal. Regal. Loyal. Royal.

(i) *Loyal* and *royal* are the same words as *legal* and *regal;* but, in passing through French, the hard *g* has been refined into a *y*.

3. **An, ane,** or **ain** (Lat. **anus** and **aneus**) = **connected with,** as in—

Certain. Human (*homo*). Humane. Pagan (*pagus*, a district).

(i) This ending disguises itself in *mizzen* (*medianus*); in *surgeon* (*chirurgianus*); and in *sexton* (contracted from *sacristan*).

(ii) In *champaign* (*level*), and *foreign* (*foraneus*), this ending greatly disguises itself. In *strange* (*extraneus*), still more. All have been strongly influenced in their passage through the French.

4. **Ant, ent** (Lat. **antem, entem,** acc. of pres. part.), as in—

Current (*curro*, I run). Distant. President. Discordant.

5. **Ar** (Lat. **āris**) which appears also as **er** = **belonging to,** as in—

Regular. Singular. Secular. Premier.

(i) *Premier* (Lat. *primarius*), has received its present spelling by passing through French.

6. **Ary** (Lat. **ārius**), which also takes the *secondary* formations of **arious** and **arian** = **belonging to,** as in—

Contrary. Necessary. Gregarious. Agrarian.

7. **Atic** (Lat. **ăticus**) = **belonging to,** as in—

Aquatic. Fanatic (*fanum*). Lunatic.

8. **Able, ible, ble** (Lat. **ābilis, ĕbilis, ĭbilis**) = **capable of being,** as in—

Amiable. Culpable. Flexible. Movable.

(i) *Feeble* (Lat. *flebilis*, worthy of being wept over), comes to us through the O. Fr. *floible*.

(ii) This suffix unites easily with English roots to form hybrids, like *eatable, drinkable, teachable, gullible*. Carlyle has also *doable*.

9. **Ple, ble** (Lat. **plex,** from **plico,** I fold) = the English suffix—**fold,** as in—

Simple (=*onefold*). Double. Triple. Treble.

10. **Esque** (Lat. **iscus**; Fr. **esque**) = **partaking of,** as in—

Burlesque. Grotesque (*grotto*). Picturesque.

(i) This ending is disguised in *Danish, French,* etc.; and in *morris* (*dance*) = *Moresco* (or *Moorish*).

11. **Ic** (Lat. **ĭcus**) = **belonging to,** as in—

Gigantic. Metallic. Public (*populus*). Rustic.

(i) This ending is disguised in *indigo* (from *Indicus* [colour] = *the Indian colour.*)

12. **Id** (Lat. **īdus**) = **having the quality of**, as in—

Acid. Frigid. Limpid. Morbid.

13. **Ile, il** (Lat. **ĭlis**), often used as a *passive* suffix, as in—

Docile. Fragile. Mobile. Civil.

(i) *Fragile*, in passing through French, lost the *g*—which was always *hard*—and became *frail*.

(ii) The suffix *ile* is disguised in *gentle* and *subtle*.

(iii) *Gentile*, *gentle*, and *genteel*, are all different forms of the same word.

(iv) *Kennel* (= *canīle*) is really an adjective from *canis*.

14. **Ine** (Lat. **īnus**) = **belonging to**, as in—

Canine. Crystalline. Divine. Saline.

(i) In *marine*, the ending, by passing through French, has acquired a French pronunciation.

15. **Ive** (Lat. **īvus**) = **inclined to**, as in—

Abusive. Active. Fugitive. Plaintive.

(i) This ending appears also as *iff*, by passing through French, as in *caitiff* (= captivus); and in the nouns *plaintiff* and *bailiff*.

(ii) It also disguises itself as a *y* in *hasty*, *jolly*, *testy*, which in O. Fr. were *hastif*, *jollif*, *testif* (= *heady*).

(iii) It unites with the English word *talk* to form the hybrid *talkative*.

16. **Lent** (Lat. **lentus**) = **full of**, as in—

Corpulent. Fraudulent. Opulent (*opes*). Violent (*vis*).

17. **Ory** (Lat. **ōrius**) = **full of**, as in—

Amatory. Admonitory. Illusory.

18. **Ose, ous** (Lat. **ōsus**) = **full of**, as in—

Bellicose. Grandiose. Verbose. Curious.

(i) The form in *ous* has been influenced by the French ending *eux*.

19. **Ous** (Lat. **us**) = **belonging to**, as in—

Anxious. Assiduous. Ingenuous. Omnivorous.

(i) It unites with English words to form the hybrids *wondrous*, *boisterous*, *righteous* (which is an imitative corruption of the O.E. *rihtwis*).

20. **Und** (Lat. **undus**) = **full of**, as in—

Jocund. Moribund. Rotund.

(i) *Rotund* has been shortened into *round*. *Second* is, through French, from Lat. *secundus* (from *sequor*, I follow)—the number that *follows* the first. *Ventus secundus* is a favourable wind, or a "wind that *follows* fast."

(ii) This ending is slightly modified in *vagabond* and *second*.

21. **Ulous** (Lat. **ŭlus**) = **full of**, as in—

Querulous (full of *complaint*). Sedulous.

25. The following are the chief

Latin Suffixes for Verbs.

1. **Ate** (Lat. **atum**, supine), as in—

   Complicate. Dilate. Relate. Supplicate.

   (i) *Assassinate* (from the Arabic *hashish*, a preparation of Indian hemp, whose effects are similar to those of opium) is a hybrid.

2. **Esce** (Lat. **esco**), a **frequentative** suffix, as in—

   Coalesce (to grow together). Effervesce (to boil up).

3. **Fy** (Lat. **fico** ; Fr. **fie**—from Lat. *facio*) = **to make**, as in—

   Beautify. Magnify. Signify.

4. **Ish** (connected with Lat. **esco**) = **to make**, as in—

   Admonish. Establish. Finish. Nourish.

5. **Ete, ite, t** (Lat. **itum, etum, tum**), with an **active** function, as in—

   Complete. Delete. Expedite. Connect.

26. The suffixes which the English language has adopted from Greek are not numerous ; but some of them are very useful. Most of them are employed to make nouns. The following are the chief

Greek Suffixes.

1. **Y** (Gr. *ια*), makes **abstract** nouns, as in—

   Melancholy. Monarchy. Necromancy. Philosophy.

   (i) **Fancy** is a compressed form of **phantasy** (*phantasia* = imagination).

   (ii) The *Iliad* is the story of *Ilion* (Troy), written by Homer.

2. **Ic** (Gr. *ικός*) = **belonging to**, as in—

   Aromatic. Barbaric. Frantic. Graphic.
   Arithmetic. Schismatic. Logic. Music.

   (i) With the addition of the Latin *alis*, adjectives are formed from some of these words, as *logical*, *musical*, etc.

   (ii) The *plural* form of some adjectives also makes nouns of them, as in *politics*, *ethics*, *physics*. In Ireland we find also *logics*.

   (iii) *Arithmetic*, *logic*, and *music* are from Greek *nouns* ending in *ikē*.

3. **Sis** (Gr. *σις*) = **action**, as in—

   Analysis. Emphasis. Genesis. Synthesis.

   (i) In the following words *sis* has become *sy*, as *hypocrisy*, *poesy*, *palsy* (short for *paralysis*).

   (ii) In the following the *is* has dropped away altogether—*ellipse*, *phase*.

4. **Ma** or **m** (Gr. *μα*), **passive** suffix, as in—

Diorama.	Dogma.	Drama (*something done*).	Schism.
Baptism.	Barbarism.	Despotism.	Egotism.

(i) In *diadem* and *system* the *a* has dropped off; in *scheme* and *theme* it has been changed into an *e*.

(ii) *Schism* comes from *schizo*, I cut. The ending in *ismos* is most frequent.

(iii) This ending unites freely with Latin words to form hybrids, as in *deism*, *mannerism*, *purism*, *provincialism*, *vulgarism*, etc.

5. **St** (Gr. *στης*) = **agent**, as in—

Baptist. Botanist. Iconoclast (image-breaker).

(i) This suffix has become a very useful one, and is largely employed. It forms numerous hybrids with words of Latin origin, as *abolitionist*, *excursionist*, *educationist*, *journalist*, *protectionist*, *jurist*, *socialist*, *specialist*, *royalist*.

6. **T** or **te** (Gr. *της*) = **agent**, as in—

Comet. Planet. Poet. Apostate.

(i) *Comet* means a *long-haired star*; *planet*, a *wanderer*; *poet*, a *maker* (in Northern English poets called themselves "Makkers"); an *apostate*, a person who has *fallen away*.

(ii) This ending is also found in the form of *ot* and *it*, as in *idiot*, *patriot*, *hermit*.

7. **Ter** or **tre** (Gr. *τρον*), denotes an **instrument** or **place**, as in—

Metre. Centre. Theatre.

8. **Isk** (Gr. *ισκος*), a **diminutive**, as in—

Asterisk (a little star). Obelisk (a small spit).

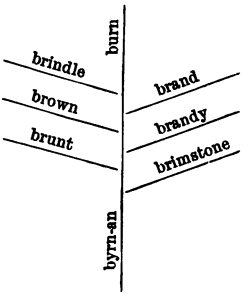
9. **Ize** or **ise** (Gr. *ιζω*) makes **factitive** verbs, as in—

Baptise. Criticise. Judaize. Anglicize.

(i) This ending combines with Latin words to form the hybrids *minimise*, *realise*, etc.

WORD-BRANCHING.

When our language was young and uninfluenced by other languages, it had the power of **growing** words. These words, like plants, grew from a **root**; and all the words that grew from the same root had a family likeness. Thus **byrn-an,** the old word for *to burn*, gave us **brimstone**, **brown** (which is the *burnt* colour), **brunt, brand, brandy,** and **brindle.** These we might represent to ourselves, on the blackboard, as growing in this way.



But, unfortunately, we soon lost this power. From the time when the Normans came into this country in 1066, the language became less and less capable of growing its own words. Instead of producing a new word, we fell into the habit of simply taking an old and **ready-made** word from French, or from Latin, or from Greek, and giving it a place in the language. Instead of the Old English word **fairhood,** we imported the French word **beauty**; instead of **forewit,** we adopted the Latin word **caution**; instead of **licherest,** we took the Greek word **cemetery.** And so it came about that in course of time we lost the power of growing our own new words. The Greek word **asterisk** has prevented our making the word **starkin**; the Greek name **astronomy** has kept out **star-craft**; the Latin word **omnibus** has stopped our even thinking of **folkwain**; and the name **vocabulary** is much more familiar to our ears than **word-hoard.** Indeed, so strange have some of our own native

English words become to us, that sentences composed entirely of English words are hardly intelligible; and, to make them quickly intelligible, we have to translate some of the English words into Greek or into Latin. It is well, however, for us to become acquainted with those pure English words which grew upon our own native roots, and which owe nothing whatever to other languages. For they are the purest, the simplest, the most homely and the most genuine part of our language; and from them we can get a much better idea of what our language once was than we can from its present very mixed condition. The following are the most important

ENGLISH ROOTS AND BRANCHES (OR DERIVATIONS).

Ac, an oak—acorn, Acton, Uckfield.

Bac-an, to bake—baker, baxter [1] (a woman baker), batch.

Ban-a, a slayer—bane, baneful; ratsbane, henbane.

Bead-an, to pray—bedesman; beadle; bead ("to bid one's beads" was to say one's prayers; and these were marked off by small round balls of wood or glass—now called *beads*—strung upon a string); *for*bid.

Beat-an, to strike—beat, bat (a short cudgel): battle; beetle (a wooden bat for beating clothes with); batter (a kind of pudding).

Beorg-an, to shelter—burrow, bury (noun in Canterbury—and verb); burgh, burgher; burglar (a house-robber); harbour, Cold Harbour; [2] harbinger (a person sent on in front to procure lodgings); borrow (to raise money on *security*).

Bér-an, to bear—bear, bier, bairn; birth, berth; brood, brother, breed, bird; [3] burden; barrow.

Bét-an, to make good—better, best; boot (in "to boot"="to the good"), bootless.

Bind-an, to bind—band, bond, bondage; bundle; *wood*bine; bind*weed*.

Bit-an, to bite—bit; beetle; bait; bitter.

Bla'w-an, to puff—bladder, blain (chilblain), blast, blaze (to proclaim), blazon (a proclamation), blare (of a trumpet); blister; blot, bloat.

Blow-an, to blossom—blow (said of *flowers*); bloom, blossom; blood, blade; blowsy.

Brec-an, to break—break, breakers; brake, bracken; breach, brick; break-*fast*; brook (=the water which breaks up through the ground); brittle (=brickle or breakable); bray (where the hard guttural has been absorbed).

Breow-an, to brew—brew, brewer; broth, brose; bread (perhaps).

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[1] Compare *brewster*, a woman brewer, *spinster*, *webster*, and others. *Brewster*, *Baxter*, and *Webster* are now only used as proper names.

[2] Cold Harbour was the name given to an inn which provided merely shelter without provisions. There are seventy places of this name in England. Many of them stand on the great Roman roads; and they were chiefly the ruins of Roman villas used by travellers who carried their own bedding and provisions. See Isaac Taylor's 'Words and Places,' p. 256.

[3] *Brid or bird was* originally the young of any animal.

Bug-an, to bend—bow, elbow;[1] bough; bight; buxom (O.E. bocsum, flexible or obedient). The hard **g** in *bigan* appears as a **w** in *bow*, as a **gh** in *bough*, as a **y** in *bay*, as a **k** in *buxom*=*buk-som*.

Byrn-an, to burn—burn, brown; brunt, brim*stone;* brand, brandy; brindled.

Catt, a cat—catkin; kitten, kitling; caterpillar (the hairy cat, from Lat. *pilosus*, hairy), caterwaul.

Ceapi-an, to buy—cheap, cheapen; chop (to exchange); a chopping sea; chap, chapman; chaffer; Eastcheap, Cheapside, Chepstow (=the market *stow* or place), Chippenham.[2]

Cenn-an, to produce—kin, kind, kindred; kindly; kindle.

Ceow-an, to chew—chew; cheek; jaw (=chaw); jowl; chaw-*bacon;* cud (=the chewed). Compare *seethe* and *suds*.

Cleov-an, to split—cleave, cleaver; cleft; clover (split grass).

Clifi-an, to stick to—cleave; clip (for keeping papers together); claw (by which a bird *cleaves* to a tree); club (a set of men who *cleave* together).

Cnáw-an, to know—ken, know (=ken-ow —*ow* being a dim.); knowledge.

Cnotta, a knot—knot, knit, net (the *k* having been dropped for the eye, as well as for the ear).

Cunn-an, to know or to be able—can, con; cunning; uncouth.

Cweth-an, to say—quoth; bequeath.

Cwic, alive—quick, quicken; quickset; quick*lime;* quick*silver; to cut to the* quick.

Dáel-an, to divide—deal (verb and noun), dole, deal (*said of wood*); dale, dell (the original sense being *cleft*, or separated).

Dem-an, to judge—deem, doom; dempster (the name for a *judge* in the Isle of Man); doomsday; *king*dom.

Deór, dear—dearth; darling; endear.

Dóan, to act—do; don, doff, dup (=do up or *op*-en); dout (=do out or put out); deed. Compare mow, mead; sow, seed.

Drag-an, to draw—drag, draw, dray (three forms of the same word); draft (draught); drain; dredge; draggle; drawl.

Drif-an, to push—drive; drove; drift, adrift.

Drige, dry—dry (*verb and adj.*); drought; drugs (originally *dried plants*).

Drinc-an, to soak—drink; drench (to make to drink). Compare sit, set; fall, fell, etc.

Drip-an, to drip—drip, drop, droop; dribble, driblet.

Dug-an, to be good for—do (in "How do you do?" and "That will do"); doughty.

Eâc, also—eke (verb and adv.); ekename (which became *a nickname;* the *n* having dropped from the article and clung to the noun).

Eâge, eye—Egbert (=*bright-eyed*); daisy (=*day's eye*); window (=wind-eye).

Eri-an, to plough—ear (the old word for *plough*); earth (=the ploughed).

Far-an, to go or travel—far, fare; welfare, fieldfare, thoroughfare; ferry: ford.

Feng-an, to catch—fang, finger, newfangled (catching eagerly after new things).

Feówer, four—farthing; firkin; fourteen; forty.

Fleóg-an, to flee—fly, flight; flea; fledged.

Fleót-an, to float—fleet (noun, verb, and adj.); float; ice-floe; afloat; flotsam[3] (*things found* floating *on the water after a wreck*).

Fód-a, food—feed; food, fodder, foster; fath-er; forage (=fodderage), forager; foray (an excursion to get food).

Freón, to love—freond=friend (the pres. part.) a lover; Fri-day (the day of Friya, the goddess of love); friendship, etc.

Gal-an, to sing—gale, yell; nightingale.[4]

Gang-an, to go—gang, gangway; ago. (The words *gate* and *gait* do not come from this verb, but from *get*.)

Gnag-an, to bite—gnaw (the *g* has be-

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[1] **Elbow**=ell-bow. The ell was the forepart of the arm.

[2] The same root is found in the Scotch *Kippen* and the Danish *Copenhagen*=Merchants' Haven.

[3] "**Flotsam and jetsam**" mean the floating things and the things thrown overboard from a ship. **Jetsam** comes from Old Fr. *jetter*, to throw. (Hence also "*jet* of water"; *jetty*, etc. *Jetsam* is a hybrid—*sam* being a Scandinavian suffix.

[4] The **n** in **nightingale** is no part of the word. It is intrusive and non-organic; as it also is in *passenger*, *messenger*, *porringer*, etc.

come a *w*); gnat; nag (to tease), connected with **nail**.

Graf-an, to dig or cut—grave, groove, grove (the original sense was a lane cut through trees); **graft**, engraft; engrave, engraver; carve (which is another form of the verb **grave**).

Grip-an, to seize—grip, gripe; grasp; grab; grope.

Gyrd-an, to surround—gird, girdle; garden, yard, vineyard, hopyard.

Hael-an, to heal—hale; holy, hallow, All-hallows; health; hail; whole,[1] wholesome; wassail (= Waes hâl!= Be whole!)

Hebb-an, to raise—heave, heave-offering; heavy (=that requires much heaving); heaven.

Hlaf, bread—loaf; lord (hlaford = loaf-ward); lady (= hlaf-dige, from dig-an, to knead); Lammas (= Loaf-mass, Aug. 1; a loaf was offered on this day as the offering of the first-fruits).

Leác, a leek—house-leek; garlic; hemlock.

Licg-an, to lie—lie; **lay**, layer; lair; outlay.

Loda, a guide—lead (the verb); lode-star, lode-stone (also written *loadstone*).

Mag-an, to be able—may, main (in "might and main"), might, mighty.

Mang, a mixture—a-mong; mongrel; mingle; cheesemonger.

Maw-an, to cut—mow; math, aftermath; mead, meadow (the places where grass is mowed).

Món-a, the moon—month; moonshine. (This word comes from a very old root, **ma**, to measure. Our Saxon forefathers measured by *moons* and by *nights*, as we see in the words *fortnight*, *se'nnight*.)

Naeddrĕ, a snake—adder. The **n** has dropped off from the word, and has adhered to the article. Compare **apron**, from **naperon** (compare with *napkin*, napery); **umpire**, from **numpire**. The opposite example of the **n** leaving the article and adhering to the noun, is found in **nag**, from **an äg**; **nickname** from **an ekename**.

Nasu, a nose—nose, naze, ness (all three different forms of the same word, and found in the **Naze**, **Sheerness**, etc.); nostril = nose-thirl (from *thirlian*, to bore a hole), nozzle; nosegay.

Penn-an, to shut up or enclose—pen, pin (two forms of the same word); pound, pond (two forms of the same word); impound.

Pic, a point—pike, peak (two forms of the same word); pickets (stakes driven into the ground to tether horses to); pike, pickerel (the fish); peck, pecker.

Ráed-an, to read or guess—rede (advice); riddle; Ethelred (=noble in counsel); Unready (=Unrede, without counsel); Mildred (=mild in counsel).

Reáf, clothing, spoil; **reáfi-an**, to rob—rob, robber; reave, bereave; reever; robe.

Ripe, ripe—reap (to gather what is ripe).

Scád-an, to divide—shed (to part the hair); watershed.

Sceap-an, to form or fashion—shape; ship (the suffix in *friendship*, etc.); scape (the suffix in *landscape*, etc.)

Sceót-an, to throw—shoot, shot, shut (=to shoot the bolt of the door); sheet (that which is *thrown* over a bed); shutter, shuttle; scud.

Scér-an, to cut—shear, share, sheer, shire, shore (all forms of the same word); scar, scare; score (the twentieth notch in the tally, and made larger than the others); scarify, sharp; short, shirt, skirt (three forms of the same word); shred, *pot*sherd (the same word, with the r transposed); sheriff (=scir-geréfa, reeve of the shire); scrip, scrap, scrape. The soft form **sh** belongs to the southern English dialects: the hard forms, **sc** and **sk**, to the northern.

Scuf-an, to push—shove, shovel, shuffle; scuffle; sheaf; scoop.

Sett-an, to set, or make sit—set, seat; settle, saddle; *Somer*set, *Dor*set.

Slag-an, to strike—slay (the hard *g* has been refined into a **y**), slaughter; slog, sledge (in sledge-hammer).

Slip-an, to slip—slop; slipper, sleeve (into which the arm is *slipped*).

Snic-an, to crawl—sneak, snake, snail (here the hard guttural has been refined away).

Spell, a story or message—spell (= to give

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[1] The **w** in **whole** is intrusive and non-organic, as in *whoop*, and in wun (=one, so pronounced, but not so written). Before the year 1500 *whole* was always written *hole*; *and in this form it is seen* to be a doublet of *hale*. *Holy* is simply *hole*+*y*.

an account of or tell the story of the letters in a word); spell-bound; gospel (= God's spell).

Stearc, stiff—stark; strong (a nasalised form of *stark*); string (that which is *strongly* twisted); strength; strangle.

Stede, a place—stead, instead, homestead, farm-steading; steady; steadfast; bestead: Hampstead.

Stic'i-an, to stick—stick, stitch (two forms of the same word), stake, stock, stockade; stock-dove; stock-fish (fish dried to keep *in stock*); stock-still.

Stig-an, to climb—stair; stile; stirrup (= *stigráp*, or rope for rising into the saddle); sty (in pig-sty).

Stow, a place—bestow; stowage, stowaway; *Chep*stow (= the place where a *cheap* or market is held); *Bri*stol (the l and w being interchangeable).

Stýr-an, to direct—steer, stern; steerage.

Sundri-an, to part—sunder; sundry; asunder. (Compare *sever* and *several*.)

Sweri-an, to declare—swear, answer (= andswerian, to declare in opposition or in reply to), forswear.

Taec-an, to show—teach, teacher; token (that which is shown); taught (when the hard c reappears as a gh).

Tell-an, to count or recount—tell; tale,[1] talk; toll; teller.

Teoh-an (or **teón**), to draw—tow, tug (two forms of the same word, the hard guttural having been preserved in the one); wanton (= without right upbringing). Compare wanhope = despair; wantrust = mistrust.

Thaec, a roof—thatch; deck.

Tred-an, to walk—tread, treadle; trade; tradesman, trade-win.

Truwa, good faith—true; truth, troth, betroth.

Twá, two—two, twin, twain; twelve (= two + lufan, ten); twenty; between; twig; twiddle; twine, twist, etc.

Waci-an, to be on one's guard—wake, watch (two forms of the same word); awake, wakeful.

Wad-an, to go—wade; waddle; Watling Street (the road of the pilgrims). The Eng. word *wade* is of the same origin as the Lat. *vade* in *evade*, *invade*, etc.

Wana, a deficiency—wan, wane; want, wanton; wanhope (the old word for *despair*).

Wef-an, to weave—weave, weaver; web, webster (a woman-weaver); cobweb; woof, weft (v, b, and f, being all labials).

War, a state of defence—war, wary, aware (= on one's guard); warfare (*going* to war); ward, guard (a Norman-French doublet of ward); warden, guardian (the same).

Wit-an, to know—wit, to wit; wise, wisdom; wistful; witness; Witena-gemote (= the Meeting of the Wise); y-wis (the past participle, wrongly written I *wis*).

Wraest-an, to wrest—wrest, wrestle; wrist.

Wring-an, to force—wring, wrong (that which is *wrung* out of the right course).

Wyrc-an, to work—work, wright (the r shifts its place).

Wyrt, a herb or plant—wort; orchard (= wort-yard); wart (on the skin); St John's wort, etc.

LATIN ROOTS.

Those words with (F.) after them have not come to us directly from Latin; but, indirectly, through French.

Acer (acris), *sharp;* acrid, acrimony, vinegar (sharp wine, F.), eager (F.)

Ædes, *a building;* edifice, edify.

Æquus, *equal;* equality, equator, equinox, equity, adequate, iniquity.

Ager, *a field;* agriculture, agrarian, peregrinate.

Ago (actum), *I do, act;* act, agent, agile, agitate, cogent.

Alo, *I nourish;* aliment, alimony.

Alter, *the other of two;* alternation, subaltern, altercation.

Altus, *high;* altitude, exalt, alto (It.), altar.

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[1] "And every shepherd tells his tale (= counts his sheep)
Under the hawthorn in the dale."—MILTON: Il Penseroso.

Ambulo, *I walk;* amble, perambulator.
Amo, *I love;* amity, amorous, amiable (F.), inimical.
Angulus, *a corner;* angle, triangle, quadrangle.
Anima, *life;* animal, animate, animation.
Animus, *mind;* magnanimity, equanimity, unanimous, animadvert.
Annus, *a year;* annual, perennial, biennial, anniversary.
Aperio (apertum), *I open;* aperient, aperture, April (the opening month).
Appello, *I call;* appeal, appellation, appellant, peal (of bells).
Aqua, *water;* aqueduct, aquatic, aqueous, aquarium.
Arcus, *a bow;* arch, arc, arcade (Fr. It.)
Ardeo, *I burn;* ardent, ardour, arson (F.)
Ars (artis), *art;* artist, artisan (F.), artifice, inert.
Audio, *I hear;* audience, audible, auditory.
Augeo (auctum), *I increase;* augment, author, auctioneer.
Barba, *a beard;* barb, barber, barbel (all through F.)
Bellum, *war;* rebel, rebellious, belligerent, bellicose.
Bis, *twice;* biscuit, bissextile, bisect, bicycle.
Brevis, *short;* brevity, abbreviate, brief (F.), breviary, abridge (F.)
Cado (casum), *I fall;* casual, accident.
Cædo (cæsum), *I cut, kill;* precise, excision, decide.
Candeo, *I shine;* **candidus**, *white;* candid, candidate, candle.
Cano (cantum), *I sing;* cant, canticle, chant (F.), incantation.
Capio (captum), *I take;* captive, accept, reception (F.), capacity.
Caput, *the head;* capital, captain, cape, chapter (F.)
Caro (carnis), *flesh;* carnal, carnival, carnivorous, carnation.
Causa, *a cause;* causative, accuse (F.), excuse (F.)
Cavus, *hollow;* cavity, cave, excavate, concave.
Cedo (cessum), *I go, yield;* proceed (F.), ancestor (F.), secede.
Centrum (Gr. κεντρον = a point), *centre;* centralise, centripetal, eccentric.
Centum, *a hundred;* century, centurion, *cent.*
Cerno (cretum), *to distinguish;* discern, discretion, discreet.
Cingo (cinctum), *I gird;* cincture, succinct, precinct.
Cito, *I call* or *summon;* citation, recite (F.), excite (F.), incite (F.)
Civis, *a citizen;* city (F.), civic, civil, civilise, civilian.
Clamo, *I shout;* claim (F.), clamour, reclaim (F.), proclamation.
Clarus, *clear;* clarify, declare, clarion, claret (F.)
Claudo (clausum), *I shut;* clause, close (F.), exclude, seclusion.
Clino, *I bend;* incline, decline, recline.
Colo (cultum), *I till;* cultivate, arboriculture, agriculture.
Cor (cordis), *the heart;* courage (F.), cordial (F.), discord, record.
Corona, *a crown;* coronet, coroner, coronation, corolla.
Corpus, *the body;* corps, corpse (F.), corpulent, corporation.
Credo, *I believe;* credibility, credence (F.), miscreant (F.), creed, creditor.
Creo, *I create;* create, creation, recreation, creature.
Cresco, *I grow;* increase, decrease, increment.
Crux (crucis), *a cross;* crucial, crucifix, cruise (F.)
Cubo, *I lie down;* cubit, incubate, recumbent.
Culpa, *a fault;* culprit, culpable, exculpate, inculpate.
Cura, *care;* curate, curator, accurate, secure, incurable.
Curro (cursum), *I run;* current, recur, excursion, cursory, course (F.), occur.
Decem, *ten;* decimal, December, decimate.
Dens (dentis), *a tooth;* dentist, dental, indent, trident.
Deus, *God;* deity, deify, divine.
Dico (dictum), *I say;* verdict, dictionary, dictation, indictment, ditto.
Dies, *a day;* diary, diurnal, meridian.
Dignus, *worthy;* dignity, dignify, indignant, deign (F.)
Do (datum), *I give;* date, data, donor, tradition.
Doceo (doctum), *I teach;* docile, doctor, doctrine.
Dominus, *a lord;* domineer, dominion, dominant, dame (F.), damsel (F.), madame (F.)

Domus, *a house;* domestic, domicile.
Dormio, *I sleep;* dormitory, dormant, dormouse.
Duco (ductum), *I lead;* induct, education, duke (F.), produce.
Duo, *two;* dual, duel, duplex, double (F.)
Emo (emptum), *I buy;* exemption, redeem.
Eo (itum), *I go;* exit, transit, circuit (F.), ambition, perish (F.)
Erro, *I wander;* err, error, aberration.
Facies, *a face;* facial, facet (F.), superficial.
Facio (factum), *I make;* manufacture, factor, faction, fashion (F.), feature (F.), fact, feat (F.)
Fero (latum), *I carry;* infer, suffer, reference, difference; relative, correlative.
Fido, *I trust;* confide, diffident, infidel.
Filum, *a thread;* file, defile, profile, fillet (F.)
Finis, *the end;* finish, finite, infinite, infinitive.
Firmus, *firm;* infirm, affirm, confirm.
Flecto (flexum), *I bend;* inflect, inflection, flexible.
Flos (floris), *a flower;* floral, flora, floriculture.
Fluo (fluxum), *I flow;* fluent, fluid, flux, affluent.
Folium, *a leaf;* foliage, foil (F.), portfolio, trefoil (F.)
Forma, *a form;* form, formal, reform, conformity.
Fortis, *strong;* fortify, fortitude, fortress, force (F.)
Frango (fractus), *I break;* fragile (F.), fragmentary, infraction, infringe.
Frater, *a brother;* fraternal, fratricide, friar (F.)
Frons (frontis), *the forehead;* front, frontal, frontier, frontispiece.
Fugio, *I flee;* fugitive, refugee, subterfuge.
Fundo (fusum), *I pour;* fount (F.), foundry, funnel, fusible, diffusion.
Fundus, *the bottom;* foundation, profound (F.), founder.
Gens (gentis), *a race, people;* gentile, genteel (F.), gentle, congenial.
Gero (gestum), *I bear, carry;* gesture, suggestion, indigestion.
Gradus, *a step;* **gradior** (gressus), *I go;* grade, degrade, graduate; progress (F.), gradient.
Gratia, *favour*, pl. *thanks;* gratitude, ingratiate, gratis.
Gravis, *heavy;* grave, gravity, grief (F.), aggrieve (F.)
Habeo (habitum), *I have;* habit, able, exhibit, prohibition.
Hæreo (hæsum), *I stick;* adhere, adherent, cohesion.
Homo, *a man;* homicide, homage (F.), human, humane.
Ignis, *fire;* ignite, igneous.
Impero, *I command;* imperative, imperial, empire, emperor (F.)
Initium, *a beginning;* initiate, initial.
Insula, *an island;* isle, insular, peninsula.
Jacio (jectum), *I throw;* adjective, project, injection, object, subject.
Judex (judicis), *a judge;* judgment (F.), judicial.
Jungo (junctum), *I join;* junction, juncture, conjoin (F.), adjunct.
Jus (juris), *right;* justice (F.), jury, injury.
Labor (lapsus), *I glide;* lapse, relapse, collapse.
Lapis (lapidis), *a stone;* lapidary, dilapidated.
Laus (laudis), *praise;* laud, laudable, laudation, allow (F.)
Lego (lectum), *I gather, read;* collect, elector, select; lecture (F.), legend, legible.
Lego (legatum), *I send;* legate, delegate, legacy.
Levis, *light;* levity, alleviate, relief (F.), lever, leaven.
Lex (legis), *a law;* legal, legislate, legitimate.
Liber, *free;* liberal, liberty, libertine.
Liber, *a book;* library, librarian.
Ligo, *I bind;* ligament, religion, oblige (F.), liable (F.)
Linquo (lictum), *I leave;* relinquish, relict, relics.
Litera, *a letter;* literal, literary, literature.
Locus, *a place;* local, allocate, dislocate, locomotive.
Loquor (locutus), *I speak;* loquacious, elocution, colloquy.
Ludo (lusum), *I play;* elude, illusion, interlude, ludicrous.
Lumen, *light;* illuminate, luminous, luminary.
Luna, *the moon;* lunar, sublunary, lunacy.
Luo (lutum), *I wash;* ablution, dilute, antediluvian.

Lux (lucis), *light;* lucid, elucidate, pellucid.

Magnus, *great;* magnitude, magnify, magnificent, magnanimous.

Malus, *bad;* malady, malice (F.), malaria, malevolent.

Maneo (mansum), *I remain;* manse, mansion, permanent.

Manus, *the hand;* manuscript, manual, manufacture, amanuensis.

Mare, *the sea;* marine, mariner, maritime.

Mater, *a mother;* maternal, matricide, matron, matriculate.

Maturus, *ripe;* mature, immature, premature.

Medius, *the middle;* medium, mediate, immediate, Mediterranean.

Memini, *I remember;* **memor**, *mindful;* memory, memoir (F.), commemorate, immemorial.

Mens (mentis), *the mind;* mental, demented.

Mergo (mersum), *I dip;* emerge, immersion, emergency.

Merx (mercis), *goods;* merchandise (F.), commerce (F.), merchant (F.)

Miles (milites), *a soldier;* military, militant, militia.

Miror, *I admire;* admirable, miracle, mirage (F.)

Mitto (missum), *I send;* commit, missile, mission, remittance.

Modus, *a measure;* mood, modify, accommodate.

Moneo (monitum), *I advise;* monition, monitor, monument.

Mons (montis), *a mountain;* amount (F.), dismount (F.), promontory, ultramontane.

Mors (mortis), *death;* mortify, mortal, immortality.

Moveo (motum), *I move;* mobile (F.), promote, motor, motive.

Multus, *many;* multitude, multiple, multiply.

Munus (muneris), *a gift;* munificent, remunerate, municipal.

Muto, *I change;* mutable, transmute.

Nascor (natus), *to be born;* nascent, natal, nativity, nature.

Navis, *a ship;* navy, naval, navigate, nave.

Necto (nexum), *I tie;* connect, connection, annex.

Nego (negatum), *I deny;* negative, negation, renegade (Sp.)

Noceo, *I injure;* noxious, innocuous, innocent.

Nomen, *a name;* nominal, cognomen, nomination.

Novus, *new;* novel, renovate, novelty, innovation.

Nox (noctis), *night;* nocturnal, equinoctial, equinox.

Nudus, *naked;* nude, denude, denudation.

Numerus, *a number;* numeration, innumerable, enumerate.

Octo, *eight;* octave, octagon, October.

Omnis, *all;* omnibus, omnipotent, omniscient.

Opus (operis), *work;* operation, co-operate, opera.

Ordo (ordinis), *order;* ordinal, ordinary, ordinance.

Oro, *I pray;* oration, orator, peroration.

Pando (pansum or passum), *I spread;* expand, expanse, compass, pace.

Pareo, *I appear;* appearance, apparent, apparition.

Paro (paratum), *I prepare;* repair (F.), apparatus, comparison (F.)

Pars (partis), *a part;* particle, partition, partner, parcel (F.)

Pasco (pastum), *I feed;* pastor, repast, pasture.

Pater, *a father;* paternal, parricide (F.), patrimony.

Patior (passus), *I suffer;* impatient, passive, passion.

Pax (pacis), *peace;* pacify, pacific.

Pello (pulsum), *I drive;* repel, expel, expulsion, impulsive.

Pendeo (pensum), *I hang;* pendant, depend, suspend, suspense, appendix.

Pes (pedis), *the foot;* pedal, impede, pedestrian, biped.

Peto (petitum), *I seek;* petition, petulant, compete, appetite.

Planus, *level;* plan (F.), plane, plain, explain.

Plaudo (plausum), *I clap the hands;* applaud, plausible (F.), explode.

Pleo (pletum), *I fill;* complete, completion, supplement.

Plico (plicatum), *I fold;* complicated, pliable (F.), reply (F.), display (F.), simple.

Pœna, *punishment;* penal, repent, penalty, penitent, penance.

Pono (positum), *I place;* deponent, position, imposition, post.

Pons (pontis), *a bridge;* pontiff, transpontine.

Porto, *I carry;* export, deportment, report, portmanteau (F.)

Possum, *I am able;* **potens**, *able*; possible, potency (F.), impotent.

Prehendo (prehensum), (Fr. *prendre, pris*), *I take;* prehensile, comprehend, apprise, comprise, apprentice (F.)

Primus, *first;* primary, primitive, primrose.

Probo, *I try, prove;* probe, probable, improve (F.), approve (F.)

Proprius, *one's own;* proper, property, appropriation.

Pungo (punctum), *I prick;* pungent, expunge, punctual, poignant (F.)

Puto (putatum), *I cut, think;* compute, count (F.), amputate, reputation.

Quatuor, *four;* **quadra**, *a square;* quart, quarter, quarry (F.), quadrant.

Radix, *a root;* radical, eradicate, radish (F.)

Rapio (raptum), *I seize*; rapture, rapine, surreptitious.

Rego (rectum), *I rule;* **rex** (regis), *a king;* regal, regulate, regent, rector, interregnum, royal (F.), realm (N.-Fr. *réal*).

Rideo (risum), *I laugh;* ridicule (F.), deride, ridiculous (F.), risible.

Rogo (rogatum), *I ask;* rogation, interrogation, derogatory.

Rota, *a wheel;* rotary, rotation, rotund —contracted into round (F.)

Rumpo (ruptum), *I break;* rupture, eruption, disruption.

Sacer, *sacred;* sacrament, sacrilege (F.), sacerdotal, sexton (contracted from *sacristan*).

Salio (saltum), *I leap;* sally (F.), assail (F.), salient, salmon.

Sanctus, *holy;* sanctuary, sanctify, saint (F.)

Scando (scansum), *I climb;* **scala**, *a ladder;* scan, scale, descent, ascension.

Scio, *I know;* science, scientific, conscience, omniscient.

Scribo (scriptum), *I write;* scribe, scribble, scripture, inscription, postscript.

Seco (sectum), *I cut;* bisect, dissect, insect, section.

Sedeo (sessum), *I set, sit;* sediment, subside, see (F.), residence (F.), insidious.

Sentio, *I feel;* sense, sentiment, sensual, scent (F.)

Septem, *seven;* septennial, September.

Sequor (secutus), *I follow;* sequence (F.), sequel, consequent, prosecute.

Servio, *I serve;* service (F.), servant, sergeant (F.)

Signum, *a sign;* signify, significant, designation, ensign (F.)

Similis, *like;* similar, similitude, resemble (F.)

Socius, *a companion;* social, society, association.

Solus, *alone;* solitude, sole, solo (It.)

Solvo (solutum), *I loose;* dissolve, resolve, absolute, resolution.

Specio (spectum), *I see;* aspect, spectator, specimen, spectre.

Spero, *I hope;* despair (F.), desperate.

Spiro, *I breathe;* inspire, aspire, conspiracy.

Statuo, *I set up;* **sto** (statum), *I stand;* statue, statute, stature, institute.

Stringo (strictum), *I bind;* stringent, constrain (F.), district.

Struo (structum), *I build;* structure, construct, obstruct, construe.

Sumo (sumptum), *I take;* assume, consume, assumption.

Tango (tactum), *I touch;* tangible, tangent, contact, contagious.

Tego (tectum), *I cover;* integument, detect, tile (F.); from Lat. *tegula*.

Tempus (temporis), *time;* temporal, contemporary, extemporé.

Tendo (tensum), *I stretch;* contend, extend, attend, tense (F.), tendon.

Teneo (tentum), *I hold;* tenant, tenet, tendril, detain (F.), retentive.

Terminus, *an end, boundary;* terminate, term, interminable.

Terra, *the earth;* subterranean, terrestrial, Mediterranean.

Terreo, *I frighten;* terror, terrify, deter.

Texo (textum), *I weave;* textile, text, texture, context.

Timeo, *I fear;* timid, timorous.

Torqueo (tortum), *I twist;* torture, torment, contortion, retort.

Traho (tractum), *I draw;* traction, subtract, contraction, tract.

Tres (tria), *three;* trefoil, trident, trinity.

Tribuo, *I give;* tribute, tributary, contribution.

Tumeo, *I swell;* **tumulus**, *a swelling or mound;* tumult, tumour, tomb (F.)

Unus, *one;* union, unit, unite, uniform, unique (F.)

Urbs, *a city;* suburb, urbanity, urbane.

Valeo, *I am strong;* valour, valiant (F.), prevail (F.)

Vanus, *empty;* vanity, vanish, vain (F.)
Veho (vectum), *I convey;* vehicle, conveyance (F.), convex.
Venio, *I come;* venture, advent, convene, covenant (F.)
Verbum, *a word;* verb, adverb, verbose, verbal, proverb.
Verto (versum), *I turn;* convert, revert, divert, versatile.
Verus, *true;* verity, verify, aver, verdict.
Via, *a way;* deviate, previous, trivial.
Video (visum), *I see;* vision, provide, visit (F.), revise (F.)
Vinco (victum), *I conquer;* victor, convict, victory, convince.
Vitium, *a fault;* vice (F.), vitiate, vicious (F.)
Vivo (victum), *I live;* vivid, revive, viands (F.), survive.
Voco (vocatum), *I call;* vocal, vowel (F.), vocation, revoke, vociferate.
Volo, *I wish;* volition, voluntary, benevolence.
Volvo (volutum), *I roll;* revolve, involve, evolution, volume.
Voveo (votum), *I vow;* vote, devote, vow (F.)
Vulgus, *the common people;* vulgar, divulge, vulgate.

GREEK ROOTS.

Agōn, *a contest;* agony, antagonist.
Allos, *another;* allopathy, allegory.
Angelos, *a messenger;* angel, evangelist.
Anthrōpos, *a man;* misanthrope, philanthropy.
Archo, *I begin, rule;* monarch, archaic, archbishop, archdeacon.
Arithmos, *number;* arithmetic.
Aster or **astron**, *a star;* astronomy, astrology, asteroid, disaster.
Atmos, *vapour;* atmosphere.
Autos, *self;* autocrat, autograph.
Ballo, *I throw;* symbol, parable.
Bapto, *I dip;* baptise, baptist.
Baros, *weight;* barometer, baritone.
Biblos, *a book;* Bible, bibliomania.
Bios, *life;* biography, biology, amphibious.
Cheir, *the hand;* surgeon [older form, chirurgeon].
Cholē, *bile;* melancholy, choler.
Chrio, *I anoint;* Christ, chrism.
Chronos, *time;* chronology, chronic, chronicle, chronometer.
Daktŭlos, *a finger;* dactyl, pterodactyl, date (*the fruit*).
Deka, *ten;* decagon, decalogue, decade.
Dēmos, *the people;* democrat, endemic, epidemic.
Dokeo, *I think;* **doxa** and **dogma**, *an opinion;* doxology, orthodox, heterodox, dogma, dogmatic.
Drao, *I do;* drama, dramatic.
Dunămis, *power;* dynamics, dynamite.
Eidos, *form;* kaleidoscope, spheroid.
Eikon, *an image;* iconoclast.
Electron, *amber;* electricity, electrotype.
Ergon, *a work;* surgeon (=chirurgeon), energy, metallurgy.
Eu, *well;* eucharist, euphony, evangelist.
Gamos, *marriage;* bigamy, monogamist, misogamy.
Gē, *the earth;* geography, geometry, geology.
Gennao, *I produce;* genesis, genealogy, hydrogen, oxygen.
Grapho, *I write;* **gramma**, a letter; graphic, grammar, telegraph, biography, diagram.
Haima, *blood;* hæmorrhage, hæmorrhoid.
Haireo, *I take away;* heresy, heretic.
Hecaton, *a hundred;* hecatomb, hectometre.
Helios, *the sun;* heliograph, heliotype.
Hemi, *half;* hemisphere.
Hieros, *sacred;* hierarchy, hieroglyphic.
Hippos, *a horse;* hippopotamus, hippodrome.
Hŏdos, *a way;* method, period, exodus.
Hŏmos, *the same;* homœopathy, homogeneous.
Hudor, *water;* hydraulic, hydrophobia, hydrogen.
Ichthus, *a fish;* ichthyology.
Idios, *one's own;* idiom, idiot, idiosyncrasy.
Isos, *equal;* isochronous, isobaric (of equal weight), isosceles.
Kalos, *beautiful;* caligraphy, kaleidoscope.
Kephalē, *the head;* hydrocephalus.

Klino, *I bend;* clinical, climax, climate.
Kosmos, *order;* cosmogony, cosmography, cosmetic.
Krino, *I judge;* critic, criterion, hypocrite.
Kuklos, *a circle;* cycle, cycloid, cyclone.
Kuon (**kun-os**), *a dog;* cynic, cynicism.
Lĕgo, *I say, choose;* eclectic, lexicon.
Lithos, *a stone:* lithograph, aerolite.
Lŏgos, *a word, speech;* logic, dialogue, geology.
Luo, *I loosen;* dialysis, analysis, paralysis.
Mētēr, *a mother;* metropolis, metropolitan.
Metron, *a measure;* metre, metronome, diameter, thermometer, barometer.
Mŏnos, *alone:* monastery, monogram, monosyllable, monopoly, monarch.
Morphē, *shape;* amorphous, dimorphous, metamorphic.
Naus, *a ship;* nautical, nausea.
Nekros, *a dead body;* necropolis, necromancy.
Nŏmos, *a law;* autonomous, astronomy, Deuteronomy.
Oikos, *a house;* economy, economical.
Onŏma, *a name;* anonymous, synonymous, patronymic.
Optŏmai, *I see;* optics, synoptical.
Orthos, *right:* orthodoxy, orthography.
Pais (**paid-os**), *a boy;* pedagogue [lit. *a boy-leader*].
Pan, *all:* pantheist, panoply, pantomime.
Pathos, *feeling;* pathetic, sympathy.
Pente, *five;* pentagon, pentateuch, Pentecost.
Petra, *a rock;* petrify, petrel, Peter.
Phainŏmai, *I appear;* phenomenon, phantasy, phantom, fantastic, fancy.
Phero, *I bear:* periphery, phosphorus [=the light-bearer].
Phileo, *I love;* philosophy, Philadelphia, philharmonic.
Phōnē, *a sound;* phonic, phonetic, euphony, symphony.
Phōs (**phōt-os**), *light;* photometer, photograph.
Phusis, *nature;* physics, physiology, physician.
Poieo, *I make;* poet, poetic, pharmacopœia.
Polis, *a city;* Constantinople, metropolis.
Polus, *many;* polytheist, Polynesia, polyanthus, polygamy.
Pous (**pŏd-os**), *a foot;* antipodes, tripod.
Protos, *first;* prototype, protoplasm.
Pur, *fire;* pyrotechnic, pyre.
Rheo, *I flow;* rhetoric, catarrh, rheumatic.
Skŏpeo, *I see;* microscope, telescope, spectroscope, bishop [from *episkopos*, an overseer].
Sophia, *wisdom;* sophist, philosophy.
Stello, *I send;* apostle, epistle.
Stratos, *an army;* strategy, strategic.
Strĕpho, *I turn;* catastrophe, apostrophe.
Technē, *an art;* technical.
Tēlē, *distant;* telegraph, telescope, telephone, telegram.
Temno, *I cut;* anatomy, lithotomy.
Tetra, *four;* tetrachord, tetrarch.
Theāomai, *I see;* theatre, theory.
Theos, *a god:* theist, enthusiast, theology.
Thermē, *heat;* thermal, thermometer, isotherm.
Tithēmi, *I place;* **thēsis**, *a placing;* synthesis, hypothesis.
Treis, *three;* triangle, trigonometry, tripod, trinity, trichord.
Trĕpo, *I turn;* trophy, tropic, heliotrope.
Tupos, *the impress of a seal;* type, stereotype.
Zōon, *an animal;* zoology, zodiac.

WORDS DERIVED FROM THE NAMES OF PERSONS, ETC.

Argosy, from the name of the ship **Argo**, in which Jason and his companions sailed to the Black Sea to find the Golden Fleece. Used by Shakespeare, in the "Merchant of Venice," i. 1. 9, in the sense of *trading vessel.*

Assassins, the name of a fanatical Syrian sect of the thirteenth century, who, under the influence of a drug prepared from hemp, called *haschisch,* rushed into battle against the Crusaders, and slaughtered many of their foes.

Atlas, one of the Titans, or earlier gods, who was so strong that he was said to carry the world on his shoulders.

August, from Augustus Cæsar, the second Emperor of Rome.

Bacchanalian, from the festival called *Bacchanalia;* from **Bacchus**, the Roman god of wine.

Boycott (to), from Captain Boycott, a land-agent in the west of Ireland, who was "sent to Coventry" by all his neighbours; they would neither speak to him, buy from him, or sell to him—by order of the "Irish Land League."

Chimera, a totally imaginary and grotesque image or conception; from **Chimæra**, a monster in the Greek mythology, half goat, half lion.

Cicerone, a guide; from **Cicero**, the greatest Roman orator and writer of speeches that ever lived. (Guides who described antiquities, etc., were supposed to be as "fluent as Cicero.")

Cravat, from the **Croats** or **Crabali** of Croatia, who supplied an army corps to Austria, in which long and large neck-ties were worn by the soldiers.

Dahlia, from **Dahl**, a Swedish botanist, who introduced the flower into Europe.

Draconian (code), a very severe code; from Draco, a severe Athenian legislator, who decreed death for every crime, great or small. His laws were said to have been "written in blood."

Dunce, from **Duns Scotus**, a great philosopher (or "schoolman") of the Middle Ages, who died 1308. The followers of Thomas Aquinas called "Thomists," looked down upon those of Duns, who were called *"Scotists,"* and in course of time "Dunces."

Epicure, a person fond of good living; from **Epicurus**, a great Greek philosopher. His enemies misrepresented him as teaching that pleasure was the highest or chiefest good.

Euphuistic (style), a style of high-flown refinement; from **Euphues** (the well-born man), the title of a book written in the reign of Elizabeth, by John Lyly, which introduced a too ingenious and far-fetched way of speaking and writing in her Court.

Fauna, the collective name for all the animals of a region or country; from **Faunus**, a Roman god of the woods and country. (The **Fauni** were minor rural deities of Rome, who had the legs, feet, and ears of a goat, and the other parts of the body of a human shape.)

Flora, the collective name for all the plants and flowers of a region or country; from **Flora**, the Roman goddess of flowers.

Galvanism, from **Galvani**, an Italian physicist, lecturer on anatomy at Bologna, who discovered, by experiments on frogs, that animals are endowed with a certain kind of electricity.

Gordian (knot), the knot tied by Gordius a king of Phrygia, who had been originally a peasant. The knot by which he tied the draught-pole of his chariot to the yoke was so intricate, that no one could untie it. A rumour spread that the oracle had stated that the empire of Asia would belong to him who should untie the Gordian knot. Alexander the Great, to encourage his soldiers, tried to untie it; but, finding that he could not, he cut it through with his sword, and declared that he had thus fulfilled the oracle.

Guillotine, an instrument for beheading at one stroke, used in France. It was invented during the time of the Revolution by **Dr Guillotin.**

Hansom (cab), from the name of its inventor.

Hector (to), to talk big; from **Hector**, the bravest of the Trojans, as Achilles was the bravest of the Grecian chiefs.

Hermetically (sealed), so sealed as to entirely exclude the outer air; from **Hermes**, the name of the Greek god who corresponds to the Roman god Mercury. Hermes was fabled to be the inventor of chemistry.

Jacobin, a revolutionist of the extremest sort; from the hall of the **Jacobin Friars** in Paris, where the revolutionists used to meet. Robespierre was for some time their chief.

Jacobite, a follower of the Stuart family; from James II. (in Latin **Jacōbus**), who was driven from the English throne in 1688.

January, from the Roman god **Janus**, a god with two faces, "looking before and after."

Jovial, with the happy temperament of a person born under the influence of the star Jupiter or **Jove**; a term taken from the old astrology. (Opposed to *saturnine*, gloomy, because born under the star Saturn.)

July, from **Julius**, in honour of Julius Cæsar, the great Roman general, writer, and statesman—who was born in this month.

Lazarettor or **Lazar-house**, from **Lazarus**, the beggar at the gate of

Dives, in Luke xvi. The word is corrupted into *lizard* in **Lizard-point**, where a lazar-house once stood, for the reception of sick people from on board ship.

Lynch-law, from a famous Judge Lynch, of Tennessee, who made short work of his trials, and then of his criminals.

Macadamise, to make roads of fragments of stones, which afterwards cohere in one mass; from John Loudon **Macadam**, the inventor, who, in 1827, received from the Government a reward of £10,000 for his plan.

March, from Mars, the Roman god of war.

Martinet, a severe disciplinarian, with an eye for the smallest details; from General **Martinet**, a strict commander of the time of Louis XIV. of France.

Mausoleum, a splendidly built tomb; from **Mausōlus**, King of Caria in Asia Minor, to whom his widow erected a gorgeous burial-chamber.

Mentor, an adviser; from **Mentor**, the aged counsellor of Telémăchus, the son of Ulysses.

Mercurial, of light, airy, and quick-spirited temperament, as having been born under the planet **Mercury** (compare *Jovial*, *Saturnine*, etc.)

Panic, a sudden and unaccountable terror; from **Pan**, the god of flocks and shepherds. He was fabled to appear suddenly to travellers.

Parrot (= *Little Peter*, or *Peterkin*), from the French **Perrot** = *Pierrot*, from *Pierre*, Peter. Compare *Magpie* = *Margaret Pie; Jackdaw; Robin-redbreast; Cuddy* (from *Cuthbert*), a donkey, etc.

Petrel, the name of a sea-bird that skims the tops of the waves in a storm, the diminutive of **Peter**. It is an allusion to Matthew xiv. 29. These birds are called by sailors "Mother Carey's chickens."

Phaeton, a kind of carriage; from Phäethon, a son of Apollo, who received from his father permission to guide the chariot of the Sun for a single day.

Philippic, a violent political speech directed against a person; from the orations made by Demosthenes, the great Athenian orator, against **Philip** of Macedon, the father of Alexander the Great.

Plutonic (rocks), igneous rocks (created by the action of fire)—in opposition to sedimentary rocks, which have been formed by the depositing action of water; from **Pluto**, the Roman god of the infernal regions.

Protean, assuming many shapes; from **Proteus**, a sea-deity, who had received the gift of prophecy from Neptune, but who was very difficult to catch, as he could take whatever form he pleased.

Quixotic, fond of utterly impracticable designs; from **Don Quixote**, the hero of the national Spanish romance, by Cervantes. Don Quixote is made to tilt at windmills, proclaim and make war against whole nations by himself, and do many other chivalrous and absurd things.

Simony, the fault of illegally buying and selling church livings; from *Simon Magus*. (See Acts viii. 18.)

Stentorian, very loud and strong; from **Stentor**, whom Homer describes as the loudest-voiced man in the Grecian army that was besieging Troy.

Tantalise, to tease with impossible hopes; from **Tantalus**, a king of Lydia in Asia Minor. He offended the gods, and was placed in Hadés up to his lips in a pool of water, which, when he attempted to drink it, ran away; and with bunches of grapes over his head, which, when he tried to grasp them, were blown from his reach by a blast of wind.

Tawdry, shabby — a term often applied to cheap finery; from **St Ethelreda**, which became **St Audrey**: originally applied to clothes sold at St Audrey's fair. (Compare *Tooley* from *St Olave; Ted* from *St Edmund;* etc.)

Volcano and **Vulcanite**, from the Roman god of fire and smiths, **Vulcanus**. A volcano was regarded as the chimney of one of his workshops.

WORDS DERIVED FROM THE NAMES OF PLACES.

Academy, from **Academia**, the house of **Acadēmus**, a friend of the great Greek philosopher Plato, who was allowed to teach his followers there. Plato taught either in Academus's garden, or in his own house.

Artesian (well), from **Artois**, the name of an old province in the north-west of France, the inhabitants of which were accustomed to pierce the earth for water.

Bayonet, from **Bayonne**, in the south of France, on the Bay of Biscay. (Compare *Pistol* from *Pistoia*, a town in the north of Italy.)

Bedlam, the name for a lunatic asylum—a corruption of the word **Bethlehem** (Hospital).

Cambric, the name of the finest kind of linen; from **Cambray**, a town in French Flanders, in the north-west of France.

Canter, an easy and slow gallop; from the pace assumed by the **Canterbury** Pilgrims, when riding along the green lanes of England to the shrine of Thomas à Becket.

Carronade, a short cannon; from **Carron**, in Stirlingshire, Scotland, where it was first made.

Cherry; from **Cerasus**, a town in Pontus, Asia Minor, where it was much grown.

Copper and **Cypress**; from the island of **Cyprus**, in the Mediterranean.

Currants, small dried grapes from **Corinth**, in Greece, where they are still grown in large quantities. They are shipped at the port of Patras.

Damson, a contraction of **damascene**; from **Damascus**=the Damascus plum. (Hence also *damask*.)

Dollar, a coin—the chief coin used in America; from German **Thaler** (=*Daler*, or something made in a *dale* or valley). The first coins of this sort were made in St Joachimsthal in Bohemia, and were called *Joachim's thaler*.

Elysian (*used with* fields *or* bliss), from **Elysium**, the place to which the souls of brave Greeks went after death.

Ermine, the fur worn on judges' robes; from **Armenia**, because this fur *is "the spoil* of the Armenian rat."

Florin, a two-shilling piece; from **Florence**. Professor Skeat says: "Florins were coined by Edward III. in 1337, and named after the coins of Florence."

Gasconading, boasting; from Gascony, a southern province of France, the inhabitants of which were much given to boasting. One Gascon, on being shown the Tuileries—the palace of the Kings of France—remarked that it reminded him to some extent of his father's stables, which, however, were somewhat larger.

Gipsy, a corrupt form of the word **Egyptian**. The Gipsies were supposed to come from Egypt. (The French call them *Bohemians*.)

Guinea, a coin value 21s. now quite out of use, except as a name—made of gold brought from the **Guinea Coast**, in the west of Africa.

Hock, the generic term for all kinds of Rhine-wine, but properly only the name of that which comes from **Hochheim**, a celebrated vineyard.

Indigo, a blue dye, obtained from the leaves of certain plants; from the Latin adjective **Indicus**=belonging to India.

Laconic, short, pithy, and full of sense; from **Laconia**, a country in the south of Greece, the capital of which was Sparta or Lacedæmon. The Laconians, and especially the Spartans, were little given to talking, unlike their lively rivals, the Athenians.

Lilliputian, very small; from **Lilliput**, the name of the imaginary country of extremely small men and women, visited by Captain Lemuel Gulliver, the hero of Swift's tale called 'Gulliver's Travels.'

Lumber, useless things; from **Lombard**, the Lombards being famous for money-lending. The earliest kind of banking was pawnbroking; and pawnbrokers placed their pledges in the "Lombard-room," which, as it gradually came to contain all kinds of rubbish, came also to mean and to be called "lumber-room." In America, timber is called *lumber*.

Meander (to), to "wind about and in and out;" from the **Mæander**, a very winding river in the plain of Troy, in Phrygia, in the north-west of Asia Minor.

Magnesia and **Magnet**, from **Magnesia**, a town in Thessaly, in the north of Greece.

Milliner, originally a dealer in wares from **Milan**, a large city in the north of Italy, in the plain of the Po.

Muslin, from **Mosul**, a town in Asiatic Turkey, on the Tigris.

Palace, from the Latin **palatium**, a building on Mons **Palatinus**, one of the seven hills of Rome. This building became the residence of Augustus and other Roman emperors; and hence *palace* came to be the generic term for the house of a king or ruling prince. *Palatinus*, itself comes from **Pales**, a Roman goddess of flocks, and is connected with the Lat. *pater*, a father or feeder.

Peach, from Lat. **Persicum** (*malum*), the Persian apple, from **Persia**. The *r* has been gradually absorbed.

Pheasant, from the **Phasis**, a river of Colchis in Asia Minor, at the eastern end of the Black Sea, from which these birds were first brought.

Port, a wine from **Oporto**, in Portugal. (Compare *Sherry* from *Xeres*, in the south of Spain.)

Rhubarb, from **Rha barbarum**, the wild Rha plant. *Rha* is an old name for the Volga, from the banks of which this plant was imported.

Solecism, a blunder in the use of words; from **Soli**, a town in Cilicia, in Asia Minor, the inhabitants of which used a mixed dialect.

Spaniel, a sporting-dog remarkable for its sense; from **Spain**. The best kinds are said to come from **Hispaniola**, an island in the West Indies, now called Hayti.

Stoic, from **Stoa** Poikílé, the Painted Porch, a porch in Athens, where Zeno, the founder of the Stoic School, taught his disciples.

Utopian, impossible to realise; from **Utopia** (= Nowhere), the title of a story written by Sir Thomas More, in which he described, under the guise of an imaginary island, the probable state of England, if her laws and customs were reformed.

WORDS DISGUISED IN FORM.

WHEN a word is imported from a foreign language into our own, there is a natural tendency among the people who use the word to give it a native and homely dress, and so to make it look like English. This is especially the case with proper names. Thus the walk through St James's Park from Buckingham Palace to the House of Commons was called *Bocage Walk* (that is, shrubbery walk); but, as *Bocage* was a strange word to the Londoner, it became quickly corrupted into Birdcage Walk, though there is not, and never was, any sign of birdcages in the neighbourhood. *Birdcage* is a known word, *Bocage* is not—that is the whole matter. In the same way, our English sailors, when they captured the French ship *Bellerophon*, spoke of it as the *Billy Ruffian;* and our English soldiers in India mentioned Surajah Dowlah, the prince who put the English prisoners into the Black Hole, as *Sir Roger Dowler*. The same phenomenon is observed also in common names—and not infrequently. The following are some of the most remarkable examples:—

Alligator, from Spanish **el lagarto**, *the* lizard. The article **el** (from Latin *ille*) has clung to the word. Lat. *lacerta*, a lizard. (The Arabic article *al* has clung to the noun in *alchemy*, *algebra*, *almanac*, etc.)

Artichoke (no connection with *choke*), from Ital. **articiocco**; from Arabic *al harshaff*, an artichoke.

Atonement, a hybrid—*atone* being English, and *ment* a Latin ending. *Atone=to bring or come into one.* Shakespeare has "Earthly things, made even, atone together."

Babble, from **ba** and the frequentative **le**; it means "to keep on saying" **ba**.

Bank, a form of the word **bench**, a money-table.

Belfry (nothing to do with *bell*), from M. E. **berfray**; O. Fr. *berfroit*, a watch-tower.

Brimstone, from *burn*. The **r** is an easily moved letter—as in *three, third; turn, trundle*, etc.

Bugle, properly *a wild ox*. *Bugle*, in the sense of a musical instrument, is really short for *bugle-horn*. Lat. *buculus*, a bullock, a diminutive of *bos*.

Bustard, from O. Fr. **oustarde**, from Lat. *avis tarda*, the tardy or slow bird.

Butcher, from O. Fr. **bocher**, a man who slaughters he-goats; from **boc**, the French form of *buck*.

Butler, the servant in charge of the **butts** or casks of wine. (The whole collection of butts was called the **buttery**; a little butt is a **bottle**.)

Buxom, stout, healthy; but in O. E. obedient. "Children, be buxom to your parents." Connected with *bow* and *bough*. From A. S. *bugan*, to bend; which gives also *bow, bight, boat*, etc.

Carfax, a place where four roads meet. O. Fr. *carrefourgs;* Latin *quatuor furcas*, four forks.

Carouse, from German **gar aus**, quite out. Spoken of emptying a goblet.

Caterpillar = hairy-cat, from O. Fr. *chate*, a she-cat, and O. Fr. *pelouse*, hairy, Lat. *pilosus*. Compare *woolly-bear*.

Causeway (no connection with *way*), from Fr. **chausée**; Lat. *calceata via*, a way strewed with limestone; from Lat. *calx*, lime.

Clove, through Fr. **clou**, from Lat. **clavus**, a nail, from its resemblance to a small nail.

Constable, from Lat. **comes stabuli**, count of the stable; hence Master of the Horse; and, in the 13th century, commander of the king's army.

Coop, a cognate of **cup**; from Lat. **cupa**, a tub.

Cope, a later spelling of **cape**. *Cap, cape*, and *cope* are forms of the same word.

Costermonger, properly *costard-monger;* from **costard**, a large apple.

Counterpane (not at all connected with *counter* or with *pane*, but with *quilt* and *point*), a coverlet for a bed. The proper form is *contre-pointe*, from Low Lat. **culcita puncta**, a punctured quilt.

Country-dance, (not connected with *country*), a corruption of the French *contre-danse;* a dance in which each dancer stands *contre* or *contra* or *opposite* his partner.

Coward, an animal that drops his tail. O. Fr. **col** and **ard**; from Lat. *cauda*, a tail.

Crayfish, (nothing to do with *fish*), from O. Fr. *escrevisse*. This is really a Frenchified form of the German word *Krebs*, which is the German form of our English word *crab*. The true division of the word into syllables is *crayf-ish;* and thus the seeming connection with *fish* disappears.

Custard, a misspelling of the M. E. word *crustade*, a general name for pies made with crust.

Daisy = day's eye. Chaucer says: "The dayes eye or else the eye of *day*."

Dandelion = **dent de lion**, the lion's tooth; so named from its jagged leaves.

Dirge, a funeral song of sorrow. In the Latin service for the dead, one part began with the words (Ps. v. 8) **dirige**, Dominus meus, in conspectu tuo vitam meam, "Direct my life, O Lord, in thy sight;" and **dirige** was contracted into **dirge**.

Drawing-room = **withdrawing-room**, a room to which guests retire after dinner.

Dropsy (no connection with *drop*), from O. Fr. **hydropisce**, from Gr. *hudôr*, water. (Compare *chirurgeon*, which has been shortened into *surgeon; example*, into *sample; estate*, into *state*.)

Easel, a diminutive of the word **ass**, through the Dutch **ezel**; like the Latin *asellus*.

Farthing = **fourthing**. (*Four* appears as *fir* in firkin; and as *for* in *forty*.)

Frontispiece (not connected with *piece*), that which is seen or placed in front. Lat. *specio*, I see.

Gadfly = **goad-fly** (sting-fly).

Gospel = **God-spell**, a narrative about God.

Grove, originally a lane cut through trees. A doublet of *groove*, and *grave*, from A. S. *grafan*, to dig.

Haft, that by which we **have** or hold a thing.

Hamper, old form, **hanaper**; from Low Latin **hanaperium**, a large basket for keeping drinking-cups (*hanapi*) in.

Handsel, money given into the hand; from A. S. *sellan*, to give.

Hanker, to keep the mind **hanging** on a thing. **Er** is a frequentative suffix, as in *batter*, *linger*, etc.

Harbinger, a man who goes before to provide a **harbour** or lodging-place for an army. The **n** is intrusive, as in *porringer*, *passenger*, and *messenger*. (The ruins of old Roman villas were often used by English travellers as inns. Such places were called "Cold Harbours." There are fourteen places of this name in England—all on the great Roman roads.)

Hatchment, the escutcheon, shield, or coat-of-arms of a deceased person, displayed in front of his house. A corruption (by the intrusion of **h**) of **atch'ment**, the short form of *atchievement*, the old spelling of *achievement*, which is still the heraldic word for *hatchment*.

Hawthorn = **hedge-thorn**. *Haw* was in O. E. *haga;* and the hard **g** became a **w**; and also became softened, under French influence, into **dg**. **Haha**, older form *Hawhaw*, is a sunk fence.

Heaven, that which is **heaved** up; **heavy**, that which requires much **heaving**.

Herehound (not connected with *hound*), a plant with stems covered with white woolly down. The M. E. form is **hoar-hune**; and the second syllable means scented. The syllable *hoar* means *white*, as in *hoar-frost*. The final **d** is excrescent or inorganic—like the **d** in *sound*, *bound* (= ready to go), etc.

Humble-bee (not connected with the adjective *humble*), from M. E. **hummelen**, to keep humming—a frequentative; the **b** being inorganic.

Humble-pie (not connected with the adjective *humble*), pie made of **umbles**, the entrails of a deer.

Husband, (not connected with *bind*), from Icelandic **husbuandi**, *buandi*, being the pres. participle of *bua*, to dwell; and **hus**, house.

Hussif (connected with *house*, but not with *wife*), a case containing needles, thread, etc. From Icelandic, **húsi**, a case, a cognate of **house**. The **f** is intrusive, from a mistaken opinion that the word was a short form of *housewife*.

Hussy, a pert girl; a corruption of **housewife**.

Icicle, (the ending *cle* is not the diminutive) a hanging point of ice. The A. S. form is **isgicel**, a compound of *is*, ice, and *gicel*, a small piece of ice; so that the word contains a redundant element. (The *ic* in icicle is entirely different from the *ic* in *art-ic-le* and in *part-ic-le*.)

Intoxicate, to drug or poison; from Low Lat. *toxicum*, poison; from Gr. *toxon*, a bow, plural *toxa*, bow and arrows—arrows for war being frequently dipped in poison.

Island (not connected with *isle*) = water-land, a misspelling for **iland** (the spelling that Milton always uses). The **s** has intruded itself from a confusion with the Lat. *insula*, which gives *isle*.

Jaw, properly **chaw**, the noun for *chew*. Cognates are *jowl* and *chaps*.

Jeopardy, hazard, danger. M. E. **jupartie**, from O. Fr. **jeu parti**, a game in which the chances are even, from Low Lat. *jŏcus partītus*, a divided game.

Jerusalem artichoke (not at all connected with *Jerusalem*), a kind of sunflower. Italian **girasole**, from Lat. *gyrus*, a circle, and *sol*, the sun. (In order to clench the blunder contained in the word *Jerusalem*, cooks call a soup made of this kind of artichoke "Palestine soup!")

Kickshaws, from Fr. **quelquechose**, something. There was once a plural —*kickshawses*.

Kind, the adjective from the noun **kin**.

Ledge, a place on which a thing **lies**. Hence also *ledger*.

Line (to line garments) = to put **linen** inside them. (*Linen* is really an adjective from the M. E. *lin*, just like *woollen*, *golden*, etc.)

Liquorice (not connected with liquor), in M. E. **licoris**; from Gr. *glykyrrhiza*, a sweet root. (For the loss of the initial *g*, compare *Ipswich* and *Gyppenswich*; *enough* and *genoh*; and the loss of **ge** from all the past participles of our verbs.)

Mead, **meadow** = a place **mowed**. Hence also *math*, *aftermath*, and *moth* (= the biter or eater).

Nostrils = **nose-thirles**, nose-holes. **Thirl** is a cognate of *thrill*, *drill*, *through*, etc. (For change of position of **r**, compare *turn*, *trundle*; *work*, *wright*; *wort*, *root*; *bride*, *bird*, etc.)

Nuncheon, a corruption of M. E. **none-schencke**, or noon-drink. Then

this word got mixed up with the provincial English word **lunch**, which means a lump of bread; and so we have **luncheon**.

Nutmeg, a hybrid compounded of an English and a French word. *Meg* is a corruption of the O. Fr. *musge*, from Lat. *muscum*, musk.

Orchard=**wort-yard**, yard or garden for roots or plants. *Wort* is a cognate of *wart* and *root*.

Ostrich, from Lat. **avis struthio**. Shakespeare spells it *estridge* in "Antony and Cleopatra," iii. 13. 197, "The dove will peck the estridge." (*Avis* is found as a prefix in *bustard* also.)

Pastime=that which enables one to **pass** the **time**.

Pea-jacket (not connected with *pea*), a short thick jacket often worn by seamen; from the Dutch **pije**, a coarse woollen coat. Thus the word *jacket* is superfluous. In M. E. *py* was a coat; and we find it in Chaucer combining, with a French adjective, to make the hybrid *courtepy*, a short coat.

Peal (of bells), a short form of the word **appeal**; a call or summons. (Compare *penthouse* and *appentis*; *sample* and *example*; *scutcheon* and *escutcheon*; *squire* and *esquire*; etc.)

Penthouse (not connected with *house*), in reality a doublet of **appendage**, though not coming from it. O. Fr. **appentis**, from Lat. *appendicium*, from *appendix*, something *hanging* on to. (*Pendēre*, to hang.)

Periwinkle, a kind of evergreen plant; formed, by the addition of the diminutive **le**, from Lat. **pervinca**, from *vincīre*, to bind.

Periwinkle, a small mollusc with one valve. A corruption of the A. S. **pinewincla**, that is, a winkle eaten with a pin.

Pickaxe (not connected with *axe*), a tool used in digging. A corruption of M. E. *pickeys*, from O. Fr. *picois*; and connected with *peak*, *pike*, and *pick*.

Poach=to put in the **poke**, **pocket**, or **pouch**. So *poached eggs* are eggs dressed so as to keep the yoke in a *pouch*. Cognates are *pock*, *small-pox* (=*pocks*), etc.

Porpoise (not connected with the verb *poise*); from Lat. **porcum**, a pig, and **piscem**, a fish.

Posthumous (work), a work that appears after the death of the author; from Lat. **postumus**, the last. The **h** is an error; and the word has no connection with the Lat. *humus*, the ground.

Privet, a half-evergreen shrub. A form of **primet**, a plant carefully cut and trimmed; and hence **prim**. (For change of **m** into **v** (or **p**), compare *Molly* and *Polly*; *Matty* and *Patty*, etc. **V** and **p** are both labials.)

Proxy, a contraction of **procuracy**, the taking care of a thing for another. Lat. *pro* for, and *cura*, care.

Quick, living. We have the word in *quicklime*, *quicksand*, *quicksilver*; and in the phrase "the quick and the dead."

Quinsy, a bad sore throat, a contraction of O. Fr. **squinancie**, formed, by the addition of a prefixed and strengthening **s**, from Gr. *kynanchē*, a dog-throttling.

Riding, one of the three divisions of Yorkshire. The oldest form is **Trithing** or **Thrithing** (from *three* and *ing*, part; as in *farthing*=fourth part, etc.) The *t* or *th* seems to have dropped from its similarity and nearness to the *th* in *north* and the *t* in *east*; as in *North-thrithing*, *East-trithing*, etc.

Sexton, a corruption of **sacristan**, the keeper of the sacred vessels and vestments; from Lat. *sacer*, sacred. But the sexton is now only the grave-digger. (In the same way, *sacristy* was shortened into *sextry*.)

Sheaf, a collection **shoved** together. *Shove* gives also *shovel*; and the frequentatives *shuffle* and *scuffle*.

Soup, a cognate of **sop** and **sup**.

Splice (to join after *splitting*), a cognate form of *split* and *splinter*.

Squirrel, from O. Fr. **escurel**; from Low Lat. *scuriolus*; from Gr. *skia*, a shadow, and *oura*, a tail. Hence the word means "shadow-tail."

Starboard, the **steering** side of a ship—the right, as one stands looking *to* the bow.

Stew, the verb corresponding to **stove**.

Steward, from A. S. **stiward**, from the full form *stigweard*; from *stige*, a sty, and *weard*, a keeper. Originally a person who looked after the domestic animals.

Stirrup, modern form of A. S. **stigrap**, from *stigan*, to climb, and *ràp*, a rope. Cognates are *sty*, *stile*, *stair*.

Straight, an old past participle of *stretch*. (*Strait* is a French form of the word *strict*, from Lat. *strictus*, tied up.)

Stroug, a nasalised form of **stark**. Derivatives are *strength*, *strengthen*, *string*, etc.

Summerset (not connected either with *summer* or with *set*), or **somersault**, a corruption of Fr. **soubresault**, from Lat. *supra*, above, and *saltum*, a leap. (There is a connection between the **b** and the **m**—the one sliding into the other when the speaker has a cold.)

Surgeon (properly a *hand-worker*), a contraction of **chirurgeon**; from Gr. *cheir*, the hand, and *ergein*, to work.

Tackle, that which *takes* or grasps, holding the masts of a ship in their places. The **le** is the same as that in *settle* (a seat), *girdle*, etc.

Tale, from A. S. **talu**, number. Derivatives are *tell* and *till* (box for money), but not *talk*, which is a Scandinavian word.

Tansy, a tall plant, with small yellow flowers, used in medicine; from O. F. *athanasie*; from Gr. *athanasia*, immortality.

Thorough, a doublet of **through**, and found in *thorough-fare*, *thorough-bred*, etc. (The *dr*, *thr*, or *tr* is also found in *door*, *thrill*, *trill*, *drill*, *nostril*, etc.)

Treacle, from M. E. **triacle**, a remedy; from Lat. *theriăca*, an antidote against the bite of serpents; from Gr. *thĕrion*, a wild beast or poisonous animal. Milton has the phrase "the sovran treacle of sound doctrine." (For the position of the **r**, compare *trundle* and *turn*; *brid* and *bird*; etc.)

Truffle, an underground edible fungus; from Italian **tartufola**; **tar** being = Lat. *terræ*, of the ground, and *tufŏla* = *tuber*, a root. *Trifle* is a doublet of *truffle*.

Twig, a thin branch of a tree. The **tw** here is the base of *two*, and is found also in *twin*, *twilight*, *twice*, *twine*; and probably also in *tweak*, *twist*, *twinkle*, etc. (*Twit* is not in this class; it comes from *at-witan*, to throw blame on.)

Verdigris (not connected with *grease*), the rust of brass or copper. From Lat. **viride aeris**, the green of brass. (The **g** is intrusive, and has not yet been accounted for.)

Walrus, a kind of large seal; from Swedish **vallross** = a whale-horse. The older form of *ross* is found in Icelandic as *hross*, which is a doublet of the A. S. *hors*. The noise made by the animal somewhat resembles a neigh.

Wassail, a merry carouse; from A. S. **wes haél** = Be well! **Wes** is the imperative of *wesan* to be (still existing in *was*); and **hael** is connected with *hail*/ *hale* (Scand.), *whole* (Eng.), and *health*.

Whole, a misspelling, now never to be corrected, of **hole**, the adjective connected with *hale*, *heal*, *health*, *healthy*, etc. The **w** is probably an intrusion from the S.-W. of England, where they say *whoam* for *home*, *woat* for *oat*, etc. If we write *whole*, we ought also to write *wholy* instead of *holy*.

WORDS THAT HAVE GREATLY CHANGED IN MEANING.

Abandon, to proclaim openly; to denounce; then to cast out. (From Low Lat. *bannus*, an edict.) The earlier meaning still survives in the phrase, "banns of marriage."

Admire, to wonder at.

Allow, to praise (connected with *laud*).

Amuse, to cause to muse, to occupy the mind of. "Camillus set upon the Gauls, when they were amused in receiving their gold," says a writer of the sixteenth century.

Animosity, high spirits; from Lat. *animosus*, brave.

Artillery (great weapons of war), was used to include bows, crossbows, etc., down to the time of Milton. See P. L. ii. 715; and 1 Sam. xx. 40.

Awkward, going the wrong way. From M. E. **awk**, contrary. "The awk end" was the wrong end. "With awkward wind" = with contrary wind.

Babe, doll. Spenser says of a pedlar—

"He bore a truss of trifles at his back,
As bells, and babes, and glasses in his pack."

Blackguard, the band of lowest kitchen servants, who had to look after the spits, pots, and pans, etc.

Bombast (an inflated and pompous style of speaking or writing), cotton-wadding.

Boor (a rough unmannerly fellow), a tiller *of the soil*; from the Dutch *boawen*, to till. (Compound **neighbour**.) In South Africa, a farmer is still called a *boer*.

Brat (a contemptuous name for a child), a Celtic word meaning **rag**. In Wales it now means a *pinafore*.

Brave, showy, splendid.

By-and-by, at once.

Carpet, the covering of tables as well as of floors.

Carriage (that which *carries*) meant formerly *that which was* **carried**, or baggage. See Acts xxi. 15.

Cattle, a doublet of **chattels**, property. Lat. *capitalia*, heads (of oxen, etc.) Chaucer says, "The avaricious man hath more hope in his catel than in Christ."

Censure (blame) meant merely **opinion**; from the Lat. *censeo*, I think. Shakespeare, in Hamlet i. 3. 69, makes Polonius say: "Take each man's censure, but reserve thy judgment."

Charity (almsgiving) meant *love*; from Lat. *carus*, dear, through the French.

Cheat (to deceive for the purpose of gain) meant *to seize upon a thing as* **escheated** or forfeited.

Cheer, face. "Be of good cheer" = "Put a good face upon it." "His cheer fell" = "His countenance fell."

Churl (an uncourteous or disobliging person) meant a **countryman**. Der. **churlish**. (Shakespeare also uses the word in the sense of a *miser*.)

Clumsy, stiff with cold. "When thou *clomsest* with cold," says Langland (14th century) = art benumbed. (Cognates, *clamp*, *cramp*.)

Companion, low fellow. Shakespeare has such phrases as "Companions, hence!"

Conceit (too high an opinion of one's self) meant simply thought. Chaucer was called "a conceited clerk" = "a learned man full of thoughts." From Lat. *conceptus*, a number of facts brought together into one general *conception* or idea. Shakespeare has the phrase "passing all conceit" = beyond all thought.

Count (to number) meant to think (2 with 3, &c.) with; from Lat. *compŭto*, I compute or think with. Count is a doublet, through French, of compute.

Cunning, able or skilled. Like the word *craft*, it has lost its innocent sense.

Danger, jurisdiction, legal power over. The Duke of Venice says to the Merchant, "You stand within his danger, do you not?" M. V. iv. 1. 180.

Defy, to pronounce all bonds of faith dissolved. Lat. *fides*, faith.

Delicious, too scrupulous or finical. A writer of the seventeenth century says that idleness makes even "the soberest (most moderate) men delicious."

Depart, part or divide. The older version of the Prayer-Book has "till death us *depart*" (now corrupted into *do part*).

Disaster, an unfavourable star. A term from the old astrology.

Disease, discomfort, trouble. Shakespeare has, "She will *disease* our bitter mirth;" and Tyndale's version of Mark v. 35, is, "Thy daughter is dead: why *diseasest* thou the Master any further?"

Duke, leader. Hannibal was called in old English writers, "Duke of Carthage."

Ebb, shallow. "Cross the stream where it is *ebbest*," is a Lancashire proverb. (The word is a cognate of *even*.)

Essay, an attempt. The old title of such a book was not "Essay on" but "Essay at." From Lat. *exagium*, a weighing. An older form is *Assay*. Shakespeare has such phrases as "the assay of arms."

Explode, to drive out by clapping of the hands. The opposite of applaud. Lat. *plaudo*, I clap my hands.

Explosion, a hissing a thing off the stage.

Firmament, that which makes *firm* or strong. Jeremy Taylor (seventeenth century) says, "Custom is the firmament of the law."

Fond, foolish. The past participle of A. S. fonnan, to act foolishly.

Frightful, full of fear. (Compare the old meaning of *dreadful*.)

Garble, to sift or cleanse. Low Lat. garbellare, to sift corn.

Garland, a king's crown; now a wreath of flowers.

Gazette (Italian), a magpie. Hence the Ital. *gazettare*, to chatter like a magpie; to write tittle-tattle. (It was also the name of a very small coin, current in Venice, etc.)

Generous, high-born. Lat. *genus*, race. Compare the phrases "a man of family;" "a man of rank." Shakespeare has "the generous citizens" for those of high birth.

Gossip, sib or related in God; a godfather or godmother. It now means such *personal talk* as usually goes on among such persons. (Compare the French *commère* and *commèrage*.)

Handsome, clever with the hands.

Harbinger, a person who prepared a harbour or lodging.

Heathen, a person who lives on a heath. (Cf. *pagan*, person who lives in a *pagus*, or country district.)

Hobby, an easy ambling nag.

Idiot (Gr. *idiòtes*), a private person; a person who kept aloof from public business. Cf. *idiom*; *idiosyncrasy*; etc.

Imp, an engrafted shoot. Chaucer says:

"Of feeble trees there comen wretched impes."

Spenser has "Well worthy impe."

Impertinent, not pertaining to the matter in hand.

Indifferent, impartial. "God is indifferent to all."

Insolent, unusual. An old writer praises Raleigh's poetry as "insolent and passionate."

Kind, born, inborn; natural; and then loving.

Knave, boy. "A knave child"=a male child. Sir John Mandeville speaks of Mahomet as "a poure knave."

Lace, a snare. Lat. *laqueus*, a noose.

Livery, that which is given or delivered, Fr. *livrer;* from Lat. *liberare*, to free. It was applied both to food and to clothing. "A horse at livery" still means a horse not merely kept, but also *fed*.

Magnificent, doing great things; large-minded. Bacon says, "Bounty and magnificence are virtues very regal."

Maker, a poet.

Manure, to work with the hand; a doublet of manœuvre. (Lat. *manus*, the hand.)

Mere, utter. Lat. *merus*, pure. Shakespeare, in "Othello," speaks of "the mere perdition of the Turkish fleet." "Mere wine" was unmixed wine.

Metal, a mine.

Minute, something very small. Lat. *minutus*, made small; from *minus*, less. Cognates, *minor*; *minish*; *diminish;* etc.

Miscreant, an unbeliever. Lat. *mis* (from *minus*), and *credo*, I believe; through O. Fr. mescréant.

Miser, a wretched person. Lat. *miser*, miserable.

Nephew, a grandchild. (Lat. *nepos*.)

Nice, too scrupulous or fastidious. Shakespeare, in "K. John," iii. 4. 138, says—

"He that stands upon a slippery place,
Makes nice of no vile hold to stay him up."

Niece, a grandchild. Lat. *neptis*.

Novelist, an innovator.

Offal, that which is allowed to fall off.

Officious, obliging. In modern diplomacy, an *official* communication is one made in the way of business; an *officious* communication is a friendly and irregular one. Burke, in the eighteenth century, speaks of the French nobility as "very officious and hospitable."

Ostler=**hosteller**. The keeper of a hostel or hotel. (A comic derivation is that it is a contraction of *oatstealer*).

Painful, painstaking. Fuller, in the seventeenth century, speaks of Joseph as "a painful carpenter."

Palliate, to throw a cloak over. Lat. *pallium*, a cloak.

Pencil, a small hair brush. Lat. *penecillus*, a little tail.

Peevish, obstinate.

Perspective, a glass for seeing either near or distant things.

Pester, to encumber or clog. From Low Lat. *pastorium*, a clog for horses in a *pasture*.

Plantation, a colony of men planted.

Plausible, having obtained applause. "Every one received him plausibly," says a seventeenth-century writer.

Polite, polished. A seventeenth-century writer has "polite bodies as looking-glasses."

Pomp, a procession.

Preposterous, putting the last first. Lat. *præ*, before; and *post*, after.

Prevaricate, to reverse, to shuffle. Lat. *prævaricari*, to spread the legs apart in walking.

Prevent, to go before. Lat. *præ*, before, and *vento*, I come. The Prayer-Book has, "Prevent us, O Lord, in all our doings."

Prodigious, ominous. "A prodigious meteor," meant a meteor of bad omen.

Punctual, attending to small points of detail. Lat. *punctum;* Fr. *point*.

Quaint, skilful. Prospero, in the "Tempest," calls Ariel "My quaint Ariel!"

Racy, having the strong and native qualities of the race. Cowley says of a poet that he is—

"Fraught with brisk racy verses, in which we
The soil from whence they come, taste, smell, and see."

Reduce, to lead back.

Resent, to be fully sensible of. **Resentment**, grateful recognition of.

Restive, obstinate, inclined to *rest* or stand still. "To turn rusty" (=resty) is to turn obstinate.

Retaliate, to give back benefits as well as injuries.

Room, space, place at table. Luke xiv. 8.

Rummage, to make room.

Sad, earnest.

Sash, a turban.

Secure, free from care. Ben Jonson says:

"Men may securely sin; but safely, never."

Sheen, bright, pure. Connected with *shine*.

Shrew, a wicked or hurtful person.

Silly, blessed.

Sincerity, absence of foreign admixture.

Soft, sweetly reasonable.

Spices, kinds—a doublet of **species**. (A grocer in French is called an *épicier*.)

Starve, to die. Chaucer says, "Jesus starved upon the cross."

Sycophant, "a fig-shower" or informer against a person who smuggled figs. Gr. *sukon*, a fig; and *phaino*, I show.

Table, a picture.

Tarpaulin, a sailor; from the **tarred** canvas suit he wore. Now shortened into *tar*.

Thews, habits, manners.

Thought, deep sorrow, anxiety. Matthew vi. 25. In "Julius Cæsar," ii. 1. 187, we find, "Take thought, and die for Cæsar."

Trivial, very common. Lat. *trivia*, a place where three roads meet.

Tuition, guardianship. Lat. *tuitio*, looking at.

Uncouth, unknown.

Union, oneness; or a pearl in which size, roundness, smoothness, purity, lustre, were united. See "Hamlet," v. 2. 283. A doublet is *onion*—so called from its shape.

Unkind, unnatural.

Urbane, living in a city. Lat. *urbs*, a city.

Usury, money paid for the **use** of a thing.

Varlet, a serving-man. Low Lat. *vassalettus*, a minor vassal. *Varlet* and *valet* are diminutives of *vassal*.

Vermin was applied to noxious animals of whatever size. "The crocodile is a dangerous vermin." Lat. *vermis*, a worm.

Villain, a farm-servant. Lat. *villa*, a farm.

Vivacity, pertinacity in living; longevity. Fuller speaks of a man as "most remarkable for his vivacity, for he lived 140 years."

Wit, knowledge, mental ability.

Worm, a serpent.

Worship, to consider worth, to honour.

Wretched, wicked. A. S. *wrecca*, an outcast.

PART II.

COMPOSITION, PUNCTUATION, PARAPHRASING, AND PROSODY.

HINTS ON COMPOSITION.

1. **Composition** is the art of putting sentences together.

(i) Any one can make a sentence; but every one cannot make a sentence that is both clear and neat. We all speak and write sentences every day; but these sentences may be neat or they may be clumsy—they may be pleasant to read, or they may be dull and heavy.

(ii) Sir Arthur Helps says: "A sentence should be powerful in its substantives, choice and discreet in its adjectives, nicely correct in its verbs; not a word that could be added, nor one which the most fastidious would venture to suppress; in order, lucid; in sequence, logical; in method, perspicuous."

2. The manner in which we put our sentences together is called **style.** That style may be good or bad; feeble or vigorous; clear or obscure. The whole purpose of style, and of studying style, is to enable us to present our thoughts to others in a clear, forcible, and yet graceful way.

"Style is but the order and the movement that we put into our thoughts. If we bind them together closely, compactly, the style becomes firm, nervous, concise. If they are left to follow each other negligently, the style will be diffuse, slipshod, and insipid."—BUFFON.

3. Good composition is the result of three things: (i) clear thinking; (ii) reading the best and most vigorous writers; and (iii) frequent practice in writing, along with careful polishing of what we have written.

(i) We ought to read diligently in the best poets, historians, and essayists,—to read over and over again what strikes us as finely or nobly or powerfully expressed,—to get by heart the most striking passages in a good author. This kind of study will give us a large stock of appropriate words and striking phrases; and we shall never be at a loss for the right words to express our own sense.

Ben Jonson says: "For a man to write well, there are required three necessaries: let him read the best authors; observe the best speakers; and have much exercise of his own style."

(ii) "My mother forced me, by steady daily toil, to learn long chapters of the Bible by heart; as well as to read it every syllable through, aloud, hard names and all, from Genesis to the Apocalypse, about once a-year: and to that discipline,—patient, accurate, and resolute,—I owe, not only a knowledge of the book, but much of my general power of taking pains, and *the best part of my taste in literature.*"—JOHN RUSKIN.

(iii) But, though much reading of the best books and a great deal of practice in composition are the only means to attain a good and vigorous style, there are certain directions—both general and special—which may be of use to the young student, when he is beginning.

GENERAL DIRECTIONS.

4. We must know the subject fully about which we are going to write.

(i) If we are going to tell a story, we must know all the circumstances; the train of events that led up to the result; the relations of the persons in the story to each other; what they said; and the outcome of the whole at the close. These considerations guide us to

Practical Rule I.—Draw up on a piece of paper a **short skeleton** of what you are going to write about.

(i) Archbishop Whately says: "The more briefly this is done, so that it does but exhibit clearly the heads of the composition, the better; because it is important that the whole of it be placed before the eye and mind in a small compass, and be taken in, as it were, at a glance; and it should be written, therefore, not in *sentences*, but like a table of contents. Such an outline should not be allowed to *fetter* the writer, if, in the course of the actual composition, he find any reason for deviating from his original plan,—it should serve merely as a *track* to mark out a path for him, not as a *groove* to confine him."

(ii) Cobbett says: "Sit down to write *what you have thought*, and not *to think what you shall write.*"

5. Our sentences must be written in **good English.**

Good English is simply the English of the best writers; and we can *only learn* what it is by reading the books of these writers. Good writers

of the present century are such authors as Charles Lamb, Jane Austen, Scott, Coleridge, Landor, Macaulay, Thackeray, Dickens, Matthew Arnold, Froude, Ruskin, and George Eliot.

6. Our sentences must be written in **pure English.**

(i) This rule forbids the use of obsolete or old-fashioned words, such as *erst, peradventure, hight, beholden, vouchsafe, methinks,* etc.

(ii) It forbids also the use of slang expressions, such as *awfully, jolly, rot, bosh, smell a rat, see with half an eye,* etc.

(iii) It forbids the employment of technical terms, unless these are absolutely necessary to express our meaning; and this is sure to be the case in a paper treating on a scientific subject. But technical terms in an ordinary piece of writing, such as *quantitative, connotation, anent, chromatic,* are quite out of place.

(iv) In obedience to this rule, we ought also carefully to avoid the use of foreign words and phrases. Affectation of all kinds is disgusting; and it both looks and is affected to use such words as *confrère, raison d'être, amour propre, congé,* etc.

(v) This recommendation also includes the **Practical Rule**: "When an English-English (or 'Saxon') and a Latin-English word offer themselves, we had better choose the Saxon."

(vi) The following is from an article by Leigh Hunt: "In the Bible there are no Latinisms; and where is the life of our *language* to be found in such *perfection* as in the *translation* of the Bible? We will *venture* to *affirm* that no one is *master* of the English *language* who is not well read in the Bible, and *sensible* of its *peculiar excellences.* It is the *pure* well of English. The taste which the Bible *forms* is not a taste for big words, but a taste for the *simplest expression* or the *clearest medium* of *presenting ideas. Remarkable* it is that most of the *sublimities* in the Bible are *conveyed* in *monosyllables.* For *example,* 'Let there be light: and there was light.' Do these words want any life that Latin could lend them? . . . The best *styles* are the freest from Latinisms; and it may be almost laid down as a *rule* that a good writer will never have *recourse* to a Latinism if a Saxon word will *equally serve* his *purpose.* We cannot *dispense* with words of Latin *derivation;* but there should be the *plea* of *necessity* for *resorting* to them, or we wrong our English."

(vii) At the same time, it must not be forgotten that we very often are compelled by necessity to use Latin words. Even Leigh Hunt, in the above passage, has been obliged to do so while declaiming against it. This is apparent from the number of words printed in italics, all of which are derived from Latin. This is most apparent in the phrase *equally serve his purpose,* which we could not now translate into "pure" English.

7. Our sentences must be written in **accurate English.** That is, the words used must be **appropriate** to the sense we wish to convey. Accuracy is the virtue of using "the right word in the right place."

(i) "The attempt was found to be impracticable." Now, *impracticable* means impossible of accomplishment. Any one may *attempt* anything; carrying it out is a different thing. The word used should have been *design* or *plan.*

(ii) "The veracity of the statement was called in question." *Veracity* is the attribute of a person; not of a statement.

(iii) Accurate English can only be attained by the careful study of the different shades of meaning in words; by the constant comparison of synonyms. Hence we may lay down the

Practical Rule II.—Make a collection of **synonyms,** and compare the meanings of each couple (i) in a dictionary, and (ii) in a sentence.

The following are a few, the distinctions between which are very apparent:—

Abstain	Forbear.	Custom	Habit.
Active	Diligent.	Delay	Defer.
Aware	Conscious.	Difficulty	Obstacle.
Character	Reputation.	Strong	Powerful.
Circumstance	Event.	Think	Believe.

8. Our sentences should be perfectly **clear.** That is, the reader, if he is a person of ordinary common-sense, should not be left for a moment in doubt as to our meaning.

(i) A Roman writer on style says: "Care should be taken, not that the reader may understand if he will, but that he shall understand whether he will or not."

(ii) Our sentences should be as clear as "mountain water flowing over a rock." They should "economise the reader's attention."

(iii) Clearness is gained by being **simple,** and by being **brief.**

(iv) **Simplicity** teaches us to avoid (*a*) too learned words, and (*b*) roundabout ways of mentioning persons and things.

(*a*) We ought, for example, to prefer—

Abuse	*to* Vituperation.	Neighbourhood	*to* Vicinity.
Begin	" Commence.	Trustworthy	" Reliable.
Commence	" Initiate.	Welcome	" Reception.

(*b*) We ought to avoid such stale and hackneyed phrases as the "Swan of Avon" for Shakespeare; the "Bard of Florence" for Dante; "the Great Lexicographer" for Dr Johnson.

(v) **Brevity** enjoins upon us the need of expressing our meaning in as few words as possible.

Opposed to brevity is **verbosity**, or wordiness. Pope says—

"Words are like leaves; and, where they most abound,
Much fruit of sense beneath is rarely found."

(vi) Dr Johnson says: "Tediousness is the most fatal of all faults."

9. Our sentences should be written in **flowing English.** That is, the rhythm of each sentence ought to be pleasant to the ear, if read aloud. This axiom gives rise to two rules:—

Practical Rule III.—Write as you would speak!

(i) This, of course, points to an antecedent condition—that you must be a good reader. Good reading aloud is one of the chief conditions of good writing. "Living speech," says a philosophic writer, "is the corrective of all style."

Practical Rule IV.—After we have written our piece of composition, we should **read it aloud** either to ourselves or to some one else.

Thus, and thus only, shall we be able to know whether each sentence has an agreeable rhythm.

Practical Rule V.—"Never write about any matter you do not well understand. If you clearly understand all about your matter, you will never want thoughts; and thoughts instantly become words."—COBBETT.

"Seek not for words; seek only fact and thought,
And crowding in will come the words, unsought."—HORACE.

"Know well your subject; and the words will go
To the pen's point, with steady, ceaseless flow."—PENTLAND.

10. Our sentences should be **compact.**

(i) That is, they ought not to be loose collections of words, but firm, well-knit, nervous organisms.

(ii) A sentence in which the complete sense is suspended till the close is called a **period.** Contrasted with it is the loose sentence.

(*a*) **Loose Sentence.**—The Puritans looked down with contempt on the rich and the eloquent, on nobles and priests.

(*b*) **Period.**—On the rich and the eloquent, on nobles and priests the Puritans looked down with contempt.

(iii) The following is a fine example of a loose sentence: "Notwithstanding his having gone, in winter, to Moscow, where he found the cold excessive, and which confined him, without intermission, six weeks to his room, we could not induce him to come home." This no more makes a sentence than a few cartloads of bricks thrown loosely upon the ground constitute a house.

EMPHASIS.

One object in style is to call the attention of the reader in a forcible and yet agreeable way to the most important parts of our subject—in other words, to give **emphasis** to what is emphatic, and to make what is striking and important strike the eye and mind of the reader. This purpose may be attained in many different ways; but there are several easy devices that will be found of use to us in our endeavour to give weight and emphasis to what we write. These are:—

1. The ordinary grammatical order of the words in a sentence may be varied; and emphatic words may be thrown to the **beginning** or to the **end** of the sentence. This is the device of **Inversion.**

Thus we have, "Blessed is he that cometh in the name of the Lord." "Jesus I know, and Paul I know: but who are ye?" "Some he imprisoned; others he put to death." "Go he must!" "Do it he shall!" "They could take their rest, for they knew Lord Strafford watched. Him they feared, him they trusted, him they obeyed." "He that tells a lie is not sensible how great a task he undertakes; for, to maintain one, he must invent twenty more." In the last sentence, the phrase *to maintain one* gains emphasis by being thrown out of its usual and natural position. But

Caution 1.—Do not go out of your way to invert. It has a look of affectation. Do not say, for example, "True it is," or "*Of* Milton it was always said," etc. And do not begin an *essay thus:* "Of all the vices that disfigure and degrade," etc.

2. The **Omission** of **Conjunctions** gives force and emphasis.

Thus Hume writes: "He rushed amidst them with his sword drawn, threw them into confusion, pushed his advantage, and gained a complete victory." We may write: "You say this; I deny it."

3. The use of the **Imperative Mood** gives liveliness and emphasis.

Thus we find the sentence: "Strip virtue of the awful authority she derives from the general reverence of mankind, and you rob her of half her majesty." Here *strip* is equal to *If you strip;* but is much more forcible.

4. Emphasis is also gained by employing the **Interrogative Form.**

(i) Thus, to say "Who does not hope to live long?" is much more forcible and lively than "All of us hope to live long."

(ii) This is a well-known form in all impassioned speech. Thus, in the Bible we find: "Your fathers, where are they? And the prophets, do they live for ever?"

5. The device of **Exclamation** may also be employed to give emphasis; but it cannot be frequently used, without danger of falling into affectation.

Thus Shakespeare, instead of making Hamlet say, "Man is a wonderful piece of work," etc.—which would be dull and flat—writes, "What a piece of work is man!" etc.

6. **Emphasis** may be gained by the use of the device of **Periphrasis.**

(i) Thus, instead of saying "John built this house," or "This house was built by John," we can say: "It was John who built this house;" "It was no other than John who," etc.

7. **Repetition** is sometimes a powerful device for producing emphasis; but, if too frequently employed, it becomes a tiresome mannerism.

(i) Macaulay is very fond of this device. He says: "Tacitus tells a fine story finely, but he cannot tell a plain story plainly. He stimulates till stimulants lose their power." Again: "He aspired to the highest—above the people, above the authorities, above the laws, above his country."

(ii) Its effect in poetry is sometimes very fine :—

> "By foreign hands thy dying eyes were closed;
> By foreign hands thy decent limbs composed;
> By foreign hands thy humble grave adorned;
> By strangers honoured, and by strangers mourned."

8. The device of **Suspense** adds to the weight and emphasis of a statement; it keeps the attention of the reader on the stretch, because he feels the sense to be incomplete.

(i) The suspense in the following sentence gives a heightened idea of the difficulty of travelling: "At last, with no small difficulty, and after much fatigue, we came, through deep roads, storms of wind and rain, and bad weather of all kinds, to our journey's end."

(ii) This device is frequent in poetry. Thus Keats opens his "Hyperion" in this way :—

> "Deep in the shady sadness of a vale,
> Far sunken from the healthy breath of morn,
> Far from the fiery noon and eve's one star—
> Sat grey-haired Saturn, quiet as a stone."

Here the verb is kept to the last line.

9. **Antithesis** always commands attention, and is therefore a powerful mode of emphasising a statement. But antithesis is not always at one's command; and it must not be strained after.

Macaulay employs this device with great effect. He has: "The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators." Swift was very fond of it. Thus he says: "The two maxims of a great man at court are, always to keep his countenance, and never to keep his word." Dr Johnson has this sentence: "He was a learned man among lords, and a lord among learned men." "He twice forsook his party; his principles never."

A very sharp, sudden, and unexpected antithesis is called an **Epigram.**

(i) Thus Lord Bacon, speaking of a certain procession in Rome, says that "The statues of Brutus and Cassius were conspicuous by their absence." Macaulay says of the dirt and splendour of the Russian Ambassadors: "They came to the English Court dropping pearls and vermin."

(ii) The following are additional instances of truths put in a very striking and epigrammatic way: "Verbosity is cured by a large vocabulary" (because when you have a large stock of words, you will be able to choose the fittest). "We ought to know something of every*thing,* and everything of something." "He was born of poor but dis*honest* parents." "When you have nothing to say, say it." "He

had nothing to do, and he did it." "The better is the enemy of the good." "One secret in education," says Herbert Spencer, "is to know how wisely to lose time." "Make haste slowly." "They did nothing in particular; and did it very well."

(iii) But no one should strain after such a style of writing. Such an attempt would only produce smartness, which is a fatal vice.

DISTINCTNESS OF STYLE.

1. One great secret of a good and striking style is the art of **Specification.**

Professor Bain gives us an excellent example of a vague and general, as opposed to a distinct and specific style:—

(*a*) **Vague.**—"In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulation of their penal codes will be severe."

(*b*) **Specific.**—"According as men delight in battles, bull-fights, and combats of gladiators, so will they punish by hanging, burning, and crucifying."

2. Specification or distinctness of style may be attained in two ways: (i) by the use of **concrete terms**; and (ii) by the use of **detail.**

3. A **concrete** or **particular term** strikes both the feelings and imagination with greater force than an abstract or general term can do.

(i) Let us make a few contrasts:—

ABSTRACT.	CONCRETE.
Quadruped.	Horse.
Building materials.	Bricks and mortar.
Old age.	Grey hairs.
Warlike weapons.	Sword and gun.
Rich and poor.	The palace and the cottage.
A miserable state.	Age, ache, and penury.
"I have neither the necessaries of life, nor the means of procuring them."	"I have not a crust of bread, nor a penny to buy one."

(ii) Campbell says: "The more general the terms are, the picture is the fainter; the more special, the brighter." "They sank *like lead* in the mighty waters" is more forcible than "they sank like metal."

4. **Details** enable the reader to form in his mind a vivid picture of the event narrated or the person described; and, before beginning to write, we ought always to draw up a list of such details as are both striking and appropriate — such details as tend to throw into stronger relief the chief person or event.

The following is a good example from the eloquent writer and profound thinker Edmund Burke. He is speaking of the philanthropist Howard:—

> "He has visited all Europe to dive into the depths of dungeons; to plunge into the infections of hospitals; to survey the mansions of sorrow and pain; to take the gauge and dimensions of misery, depression, and contempt; to remember the forgotten, to attend to the neglected, to visit the forsaken, and to compare and collate the distresses of all men in all countries."

GENERAL CAUTIONS.

1. Avoid the use of threadbare and hackneyed expressions. Leave them to people who are in a hurry, or to penny-a-liners.

Instead of	Write
At the expiration of four years.	At the end, etc.
Paternal sentiments.	The feelings of a father.
Exceedingly opulent.	Very rich.
Incur the danger.	Run the risk.
Accepted signification.	Usual meaning.
Extreme felicity.	Great happiness.
A sanguinary engagement.	A bloody battle.
In the affirmative.	Yes.

2. Be very careful in the management of pronouns.

(i) Cobbett says: "Never put an *it* upon paper without thinking well what you are about. When I see many *it's* in a page, I always tremble for the writer." See also 2 Kings, xix. 35: "And when *they* arose early in the morning, behold *they* were all dead corpses."

(ii) Bolingbroke has the sentence: "They were persons of very moderate intellects, even before they were impaired by their passions." The last *they* ought to be *these*.

(iii) The sentence, "He said to his patient that if he did not feel better in half an hour, he thought he had better return," is a clumsy sentence, but clear enough; because we can easily see that it is the *patient that is to* take the advice.

3. Be careful not to use mixed metaphors.

(i) The following is a fearful example: "This is the arrow of conviction, which, like a nail driven in a sure place, strikes its roots downwards into the earth, and bears fruit upwards."

(ii) Sir Boyle Roche, an Irish member, began a speech thus: "Mr Speaker, I smell a rat, I see him floating in the air; but, mark me, I shall yet nip him in the bud." A similar statement is: "Lord Kimberley said that in taking a very large bite of the Turkish cherry the way had been paved for its partition at no distant day."

4. Be simple, quiet, manly, frank, and straightforward in your style, as in your conduct. That is: Be yourself!

SPECIAL CAUTIONS.

1. Avoid tautology.

Alison says: "It was founded mainly on the *entire* monopoly of the *whole* trade with the colonies." Here *entire* and *whole* are tautological; for *monopoly* means *entire possession*, or *possession of the whole*. "He appears to enjoy the universal esteem of all men." Here *universal* is superfluous.

2. Place the adverb as near the word it modifies as you can.

"He not only found her employed, but also pleased and tranquil." The *not only* belongs to *employed*, and should therefore go with it.

3. Avoid circumlocution.

"Her Majesty, on reaching Perth, partook of breakfast." This should be simply *breakfasted*. But the whole sentence should be recast into: "On reaching Perth, the Queen breakfasted in the station."

4. Take care that your participles are attached to nouns, and that they do not run loose.

"Alarmed at the news, the boat was launched at once." Here *alarmed* can, grammatically, agree with *boat* only. The sentence should be: "The men, alarmed at the news, launched their boat at once."

5. Use a present participle as seldom as possible.

(i) "I have documents proving this" is not so strong as "to prove this."

(ii) "He dwelt a long time on the advantages of swift steamers, thus accounting for the increase," etc. The phrase "thus accounting" is very loose. Every sentence ought to be neat, firm, and compact.

6. Remember that **who = and he** or **for he**; while **that** introduces a merely adjectival clause.

"I heard it from the doctor, who told the gardener that-works-for-the-college." Here *who = and he;* and *that* introduces the adjectival sentence.

7. Do not change the Subject of your Sentence.

(i) Another way of putting this is: "Preserve the unity of the sentence!"

(ii) "Archbishop Tillotson died in this year. He was exceedingly beloved both by King William and Queen Mary, who nominated Dr Tenison to succeed him." The last statement about *nominating* another bishop has no natural connection with what goes before.

(iii) "After we came to anchor, they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness." This sentence ought to be broken into two. The first should end with *on shore;* and the second begin "Here I was met and, etc."

8. See that **who** or **which** refers to its proper **antecedent.**

"Shakespeare married Anne Hathaway, the daughter of a yeoman, to whom he left his second-best bed." Here the grammatical antecedent is *yeoman;* but the historical and sense-antecedent is certainly *daughter.*

9. Do not use **and which** for **which.**

(i) "I bought him a very nice book as a present, and which cost me ten shillings." The *and* is here worse than useless.

(ii) If another *which* has preceded, of course *and which* is right.

10. Avoid exaggerated or too strong language.

Unprecedented, most extraordinary, incalculable, boundless, extremely, awfully, scandalous, stupendous, should not be used unless we know that they are both true and appropriate.

11. Be careful not to mix up **dependent** with principal sentences.

"He replied that he wished to help them, and intended to give orders to his servants." Here it is doubtful whether *intended* is co-ordinate with *replied* or with *wished.* If the former is the case, then we ought to say *he intended.*

12. Be very careful about the right position of each phrase or clause in your sentence.

The following are curious examples of dislocations or misplacements: "A piano for sale by a lady about to cross the Channel in an oak case with carved legs." "I believe that, when he died, Cardinal Mezzofanti spoke at least fifty languages." "He blew out his brains after bidding his wife good-bye with a gun." "Erected to the memory of John Phillips, accidentally shot, as a mark of affection by his brother." "The Board has resolved to erect a building large enough to accommodate 500 students three storeys high." "Mr Carlyle has taught us that silence is golden in thirty-seven volumes."

PUNCTUATION.

1. Certain signs, called **points,** are used in sentences to mark off their different parts, and to show the relation of each part to the organic whole.

(i) Putting in the right points is called **punctuation,** from the Latin *punctum,* a point. From the same word come *punctual* and *punctuality.*

2. These points are the **full stop,** the **colon,** the **semicolon,** the **dash,** and the **comma.**

3. The **full stop** (.) or **period** marks the close of a sentence.

4. The **colon** (:) introduces (i) a new statement that may be regarded as an **after-thought;** or (ii) it introduces a **catalogue** of things; or (iii) it introduces a formal speech.

(The word *colon* is Greek, and means *limb* or *member.*)

(i) "Study to acquire a habit of accurate expression: no study is more important."

(ii) "Then follow excellent parables about fame: as that she gathereth strength in going; that she goeth upon the ground, and yet hideth her head in the clouds; that in the day-time she sitteth in a watch-tower, and flieth most by night."—BACON.

(iii) "Mr Wilson rose and said: 'Sir, I am sorry,' etc."

5. The **semicolon** is employed when, for reasons of sound or of sense, two or more simple sentences are thrown into one.

(*Semicolon* is Greek, and means *half a colon.*)

(i) "In the youth of a state, arms do flourish; in the middle age of

a state, learning; and then both of them together for a time; in the declining age of a state, mechanical arts and merchandise."—BACON.

(ii) Learn from the birds what foods the thickets yield;
Learn from the beasts the physic of the field;
Thy arts of building from the bee receive;
Learn of the mole to plough, the worm to weave."—POPE.

6. The **dash** is used (i) to introduce an amplification or explanation; and (ii) two dashes are often employed in place of the old parenthesis.

(i) "During the march a storm of rain, thunder, and lightning came on—a storm such as is only seen in tropical countries."

(ii) "Ribbons, buckles, buttons, pieces of gold-lace—any trifles he had worn—were stored as priceless treasures."

7. The **comma** is used to indicate a **strong pause,** either of sense or of sound.

(i) It is true that the comma is the weakest of all our stops; but there are many pauses which we ought to make in reading a sentence aloud that are not nearly strong enough to warrant a comma.

(ii) It is better to understop rather than to overstop. For example, the last part of the last sentence in the paragraph above might have been printed thus: "there are many pauses, which we ought to make, in reading a sentence aloud, that are not nearly strong enough to warrant a comma." This is the old-fashioned style; but such sprinkling of commas is not at all necessary.

(iii) Two things are all that are required to teach us the use of a comma: (*a*) observation of the custom of good writers; and (*b*) careful consideration of the sense and build of our own sentences.

(iv) The following are a few special uses of the comma:—

(*a*) It may be used in place of *and*:—

"We first endure, then pity, then embrace."

(*b*) After an address: "John, come here."

(*c*) After certain introductory adverbs, as *however, at length, at last,* etc. "He came, however, in time to catch the train."

8. The **point of interrogation** (?) is placed at the end of a question.

9. The **point of admiration** (!) is employed to mark a statement which calls for surprise or wonder; but it is now seldom *used.*

FIGURES OF SPEECH.

1. The mind naturally tends, especially when in a state of excitement, to the use of what is called **figurative language.** It is as if we called upon all the things we see or have seen to come forward and help us to express our overmastering emotions. In fact, the external shows of nature are required to express the internal movements of the mind; the external world provides a language for the internal or mental world. Hence we find all language full of **figures of speech.** Though we do not notice them at the time, we can hardly open our mouths without using them. As Butler says in his famous poem :—

> "For Hudibras,—he could not ope
> His mouth, but out there flew a trope." [1]

We speak of a town being *stormed;* of a *clear* head; a *hard* heart; *wingëd* words; *glowing* eloquence; *virgin* snow; a *torrent* of words; the *thirsty* ground; the *angry* sea. We speak of God's Word being a *light* to our feet and a *lamp* to our path.

2. This kind of language has been examined, classified, and arranged under heads; and the chief figures of speech are called **Simile, Metaphor, Personification, Allegory, Synecdoché, Metonymy,** and **Hyperbolé.**

3. A **Simile** is a comparison that is limited to one point. "Jones fought like a lion." Here the single point of likeness between Jones and the lion is the bravery of the fighting of each.

(*Simile* comes from the Latin *similis*, like.)

(i) "His spear was like the mast of a ship." "His saltě terés striken down like rain," says Chaucer. "Apollo came like the night," says Homer. "His words fell soft, like snow upon the ground," are the words used by Homer in speaking of Ulysses. "It stirs the heart like the sound of a trumpet" said Sir Philip Sidney in speaking of the ballad of "Chevy Chase." Tennyson admirably compares a miller covered with flour to "a working-bee in blossom-dust."

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[1] *A trope*—from Greek *trŏpos*, a turning. A word that has been *turned* from its ordinary and primary use. From the same root come *tropics* and *tropical.*

4. A **Metaphor** is a simile with the words *like* or *as* left out. Instead of saying "Roderick Dhu fought like a lion," we use a metaphor, and say "He *was* a lion in the fight."

(*Metaphor* is a Greek word meaning *transference.*)

(i) All language, as we have seen, is full of metaphors. Hence language has been called "fossil poetry." Thus, even in very ordinary prose, we may say, "the wish is *father* to the thought;" "the news was a *dagger* to his heart;" or we speak of the *fire* of passion; of a *ray* of hope; a *flash* of wit; a thought *striking* us; and so on.

(ii) By frequent use, and by forgetfulness, many metaphors have lost their figurative character. Thus we use the words *provide* (to see beforehand), *edify* (to build up), *express* (to squeeze out), *detect* (to unroof), *ruminate* (to chew the cud), without the smallest feeling of their metaphorical character.

(iii) We must never *mix* our metaphors. It will not do to say: "In a moment the *thunderbolt* was on them, *deluging* the country with invaders." "I will now *embark* upon the *feature* on which this *question* mainly *hinges.*"

(iv) Metaphors and similes may be mixed. Thus Longfellow:—

Metaphor,.. { The day is done; and the darkness
Falls from the wings of night,

Simile,..... { As a feather is wafted downward
From an eagle in his flight.

(v) A metaphor is a figure in which the objects compared are treated by the mind as *identical* for the time being. A simile simply treats them as *resembling* one another; and the mind keeps the two carefully apart.

5. **Personification** is that figure by which, under the influence of strong feeling, we attribute life and mind to impersonal and inanimate things.

(i) Thus we speak, in poetic and impassioned language, of *pale* Fear; *gaunt* Famine; *green-eyed* Jealousy; and *white-handed* Hope. The morning is said to *laugh;* the winds to *whisper;* the oaks to *sigh;* and the brooks to *prattle.*

(ii) Milton, in the 'Paradise Lost,' ix. 780, thus describes the fall of Eve:—

"So saying, her rash hand in evil hour
Forth reaching to the fruit, she plucked, she ate!
Earth *felt* the *wound;* and Nature, from *her* seat,
Sighing through all her works, gave signs of *woe*
That all was lost."

Shelley's '**Cloud**' is one long personification.

(iii) When the personified object is **directly** addressed, the figure is called **Apostrophé**. Thus we have, "O Death, where is thy sting? O Grave, where is thy victory?"

6. An **Allegory** is a continuous personification in the form of a story.

(i) The **genus** is personification; the **differentia**, a story; and the **species** is an allegory.

(ii) Milton's "Death and Sin," in the tenth book of the 'Paradise Lost,' is a short allegory. Spenser's 'Faerie Queene' and Bunyan's 'Pilgrim's Progress' are long allegories.

(iii) A short allegory is called a **Fable**.

7. **Synecdoché** is that figure of speech by which a **part** is put for the **whole**. Thus we say, in a more striking fashion, *bread* instead of *food;* a *cut-throat* for a *murderer;* fifty *sail* for fifty *ships;* all *hands* at work.

(i) Lear, in the height of his mad rage against his daughters, shouts, I abjure all *roofs!*"

(ii) The name of the **material**—as a part of the whole production—is sometimes used for the thing made: as *cold steel* for the *sword;* the *marble* speaks; the *canvas* glows.

8. **Metonymy** is that figure of speech by which a thing is named, not with its own name, but by some **accompaniment**. Thus we say, the *crown* for the *king;* the *sword* for *physical force.*

(The word *metonymy* is a Greek word meaning *change of names.*)

We write *the ermine* for *the bench of judges; the mitre* for *the bishops; red tape* for *official routine;* a *long purse* for a *great deal of money; the bottle* for *habits of drunkenness.*

9. **Hyperbolé** or **Exaggeration** is a figure by which much more is said than is literally true. This is of course the result of very strong emotion.

(i) Milton says:—

> "So frowned the mighty combatants, that hell
> Grew darker at their frown."

(ii) Scott, in 'Kenilworth,' has this passage: "The mind of England's Elizabeth was like one of those ancient Druidical monuments called

rocking-stones. The finger of Cupid, boy as he is painted, could put her feelings in motion; but the *power of Hercules* could not have destroyed their equilibrium."

10. The following is a summary of the chief of the above statements:—

1. A Figure of Speech employs a vivid or striking image of something **without** to express a feeling or idea **within.**
2. A Simile uses an external image with the word **like.**
3. A Metaphor uses the same image **without** the word **like.**
4. A Personification is a metaphor taken from a **person** or living being.
5. An allegory is a **continuous personification.**

PARAPHRASING.

1. Paraphrasing is a kind of exercise that is not without its uses. These uses are chiefly two: (i) to bind the learner's attention closely to every word and phrase, meaning and shade of meaning; and (ii) to enable the teacher to see whether the learner has accurately and fully understood the passage. But no one can hope to improve on the style of a poem by turning the words and phrases of the poet into other language; the change made is always—or almost always—a change for the worse.

2. Passages from good prose writers are sometimes given out to paraphrase, but most often passages from poetical writers. The reason of this is that poetry is in general much more highly compressed than prose, and hence the meaning is sometimes obscure, for want of a little more expansion. The following lines by Sir Henry Wotton, the Provost of Eton College, are a good example of much thought compressed within a little space:—

THE HAPPY LIFE.

1. How happy is he born and taught
That serveth not another's will—
Whose armour is his honest thought,
And simple truth his utmost skill!

2. Whose passions not his masters are,
Whose soul is still prepared for death—
Not tied unto the worldly care
Of public fame or private breath!

3. Who envies none that chance doth raise,
Or vice; who never understood
How deepest wounds are given by praise;
Nor rules of state, but rules of good;

4. Who hath his life from humours freed,
Whose conscience is his strong retreat;
Whose state can neither flatterers feed,
Nor ruin make accusers great;

5. Who God doth late and early pray
More of His grace than gifts to lend;
And entertains the harmless day
With a well-chosen book or friend:—

6. This man is freed from servile bands
Of hope to rise, or fear to fall—
Lord of himself, though not of lands;
And, having nothing, yet hath all.

3. Let us try now to paraphrase these lines—that is, to develop the thought by the aid of more words. But, though we are obliged to use more words, we must do our utmost to find and to employ the most fitting. We must not merely throw down a mass of words and phrases, and leave the reader to make his own selection and to grope among them for the meaning.

1. How happy, by birth as well as by education, is the man who is not obliged to be a slave to the will of another—whose only armour is his honesty and simple goodness, whose best and utmost skill lies in plain straightforwardness.

2. How happy is the man who is not the slave of his own passions, whose soul is always prepared for death, who is not tied to the world or the world's opinion by anxiety about his public reputation or the tattle of individuals.

3. Happy, too, because he envies no man who has been raised to rank by accident or by vicious means; because he never understood the sneer that stabs while it seems to praise; because he cares nothing for rules of expediency or of policy, but thinks only of what is good and right.

4. Who has freed himself from obedience to humours and to whims, whose conscience is his sure stronghold; whose rank is not exalted enough to draw flatterers, or to tempt accusers to build their own greatness upon his fall.

5. Who, night and morning, asks God for grace, and not for gifts; and fills his day with the study of a good book or conversation with a thoughtful friend.

6. This man is freed from the slavery of hope and fear—the hope of rising, the fear of falling—lord, not of lands, but of himself; and though without wealth or possessions, yet having all that the heart of man need desire.

THE GRAMMAR OF VERSE, OR PROSODY.

1. **Verse** is the form of poetry; and **Prosody** is the part of Grammar which deals with the laws and nature of verse.

(i) **Verse** comes from the Latin **versa**, turned. *Oratio versa* was "turned speech"—that is, when the line came to an end, the reader or writer or printer had to begin a new line. It is opposed to **oratio prorsa**, which means "straight-on speech"—whence our word **prose**. A line in prose *may* be of any length; a line in verse *must* be of the length which the poet gives to it.

(ii) It is of importance for us to become acquainted with the laws of verse. First, because it enables us to enjoy poetry more. Secondly, it enables us to read poetry better—and to avoid putting an emphasis on a syllable, merely because it is accented. Thirdly, it shows us how to write verse; and the writing of verse is very good practice in composition—as it compels us to choose the right phrase, and makes us draw upon our store of words to substitute and to improve here or there.

2. Verse differs from prose in two things: (i) in the **regular recurrence of accents**; and (ii) in the **proportion** of unaccented to accented syllables.

(i) Thus, in the line

In an'swer nought' could An'gus speak',

the accent occurs **regularly** in every second syllable.

(ii) But, in the line

Mer'rily, mer'rily, shall' we live now',

the accent not only comes first, but there are two unaccented syllables for every one that is accented (except in the last foot).

3. Every English word of more than one syllable has an **accent** on **one** of its syllables.

(i) *Begin', commend', attack'* have the accent on the last syllable.

(ii) *Hap'py, la'dy, wel'come* have the accent on the first syllable.

4. English verse is made up of **lines**; each line of verse contains a **fixed number of accents**; each accent has a **fixed number of unaccented syllables** attached to it.

(i) Let us take these lines from 'Marmion' (canto v.) :—

Who loves' | not more' | the night' | of June'
Than dull' | Decem' | ber's gloom' | of noon'?

Each line here contains **four** accents ; the accented syllable comes **last**; each accented syllable has **one** unaccented attached to it.

(ii) Now let us compare these lines from T. Hood's "Bridge of Sighs" :

Touch' her not | scorn'fully,
Think' of her | mourn'fully.

Each line here contains **two** accents ; the accented syllable comes **first**; and each accented syllable has **two** unaccented syllables attached to it.

5. One **accented** syllable + one or two **unaccented**, taken together, is called a **foot**. A foot is the **unit** of metre.

Let **x** *stand for an unaccented, and* **a** *for an accented syllable.*

6. One accented **preceded** by one unaccented syllable is called an **Iambus**. Its formula is **xa**.—One accented syllable **followed** by one unaccented is called a **Trochee**. Its formula is **ax**.

(i) The following are iambuses : *Perhaps'; condemn'; compel'; without'; career'.*

(ii) The following are trochees : *Gen'tle; riv'er; la'dy; ra'ven; tum'ble.*

(iii) The following verse is made up of four iambuses—that is, it is iambic verse :—

'Twere long', | and need' | less, here' | to tell'
How to my hand these papers fell.

(iv) The following verse is made up of four trochees—that is, it is trochaic :—

In' his | cham'ber, | weak' and | dy'ing
Was the Norman baron lying.

(v) Iam' | bics march' | from short' | to long'.

(vi) Tro'chee | trips' from | long' to | short' — | .

7. One accented syllable **preceded** by **two** unaccented is called an **Anapæst.** Its formula is **xxa.**—One accented syllable **followed** by **two** unaccented is called a **Dactyl.** Its formula is **axx.**

(i) The following are anapæsts: *Serenade'; disappear'; comprehend'; intercede'.*

(ii) The following are dactyls: *Hap'pily; mer'rily; sim'ilar; bil'lowy.*

(iii) The following lines are in anapæstic verse :—

I am mon' | arch of all' | I survey',
My right there is none to dispute.

(iv) With a leap' | and a bound' | the swift an' | apæsts throng' | .

(v) The following are in dactylic verse :—

Can'non to | right' of them |
Can'non to | left' of them |.

(*a*) The word *dactyl* comes from the Greek *daktūlos*, a finger. For a finger has **one** long and **two** short joints.

(*b*) The word *anapæst* comes from two Greek words: *paio*, I strike, and *ana*, back; because it is the *reverse* of a dactyl.

8. The Anapæst belongs to the same kind or **system** of verse as the Iambus; because the accented syllable in each comes **last.** —The Dactyl belongs to the same kind or **system** of verse as the Trochee; because the accented syllable in each comes **first.**

(i) Hence anapæsts and iambuses may be mixed (as in "My right' | there is none' | to dispute' | "); and so may dactyls and trochees (as in " Hark' to the | sum'mons | ").

(ii) But we very seldom see a trochee introduced into an iambic line; or an iambus into a trochaic.

9. An accented syllable with **one** unaccented syllable **on each side** of it is called an **Amphibrach.** Its formula is **xax.**

The word *amphibrach* comes from two Greek words: *amphi*, on both sides; and *brachus*, short. (Compare amphibious.)

(i) The following are amphibrachs: *Despair'ing; almight'y; tremend'ous; deceit'ful.*

(ii) The following is an amphibrachic line:—

There came' to | the beach' a | poor ex'ile | of E'rin |.

10. A verse made up of iambuses is called **Iambic** Verse; of trochees, **Trochaic**; of anapæsts, **Anapæstic**; and of dactyls, **Dactylic.**

11. A verse of three feet is called **Trimĕter**; of four feet, **Tetrameter**; of five feet, **Pentameter**; and of six feet, **Hexameter.**

(i) We find the prefixes of these words in *Triangle; Tetrarch* (a ruler over a *fourth* part); *Pentateuch* (the *five* books of Moses); and *Hexagon* (a figure with *six* corners or angles).

12. By much the most usual kind of verse in English is **Iambic Verse.**

(i) **Iambic Tetrameter (4xa)** is the metre of most of Scott's poems; of Coventry Patmore's "Angel in the House"; of Gay's Fables, and many other poems of the eighteenth century.

(ii) **Iambic Pentameter (5xa)** is the most common line in English verse. There are probably more than a thousand iambic pentameter lines for one that there exists of any other kind. Iambic Pentameter is the verse of Chaucer, of Shakespeare, of Milton, of Dryden, of Pope, and of almost all our greater English poets.

13. Rhymed Iambic Pentameter is called **Heroic Verse**; unrhymed, it is called **Blank Verse.**

(i) Any unrhymed verse may be called **blank**—such as the verse employed by Longfellow in his "Hiawatha"—but the term is usually restricted to the unrhymed iambic pentameter.

(ii) Blank verse is the noblest of all verse. It *seems* the easiest to write; it *is* the most difficult. It is the verse of Shakespeare and Milton, and of most of our great dramatists.

14. Iambic Trimeter consists of three iambuses; and its formula is 3xa.

The king' | was on' | his throne'; |
His sa' | traps thronged' | the hall'; |
A thou' | sand bright' | lamps shone' |
On that' | high fes' | tival'. |

There is very little of this kind of verse in English.

15. Iambic Tetrameter consists of four iambuses; and its formula is 4xa.

The fire,′ | with well′ | dried logs′ | supplied,′ |
Went roar′ | ing up′ | the chim′ | ney wide′; |
The huge′ | hall-ta′ | ble's oak′ | en face′ |
Scrubbed till′ | it shone,′ | the day′ | to grace.′ |

There is a good deal of this verse in English; and most of it is by Scott.

16. Iambic Tetrameter with Iambic Trimeter in alternate lines—the second and fourth rhyming—is called **Ballad Metre.** When used, as it often is, in hymns, it is called **Service Metre.**

They set him high upon a cart; = 4xa
The hangman rode below; = 3xa
They drew his hands behind his back, = 4xa
And bared his noble brow. = 3xa

This is the metre of Macaulay's 'Lays of Ancient Rome,' of Scott's 'Lay of the Last Minstrel,' and many other poems. Scott mixes frequently, but at quite irregular intervals, the iambic trimeter with the iambic tetrameter; and this he called the "light-horse gallop of verse."

Front, flank, and rear, the squadrons sweep = 4xa
To break the Scottish circle deep, = 4xa
That fought′ | around′ | their king.′ = 3xa

17. Iambic Pentameter consists of five iambuses; and its formula is 5xa.

(i) The following is rhymed iambic pentameter :—

True wit′ | is na′ | ture to′ | advan′ | tage dressed,′ | = 5xa
What oft′ | was thought,′ | but ne′er′ | so well′ | expressed.′ | = 5xa

(ii) The following is unrhymed iambic pentameter :—

You all′ | do know′ | this man′ | tle; I′ | remem′ | ber = 5xa
The first′ | time ev′ | er Cæs′ | ar put′ | it on′. | = 5xa.

The first extract is from Pope's "Essay on Criticism"; the second from Shakespeare's "Julius Cæsar."

18. Iambic Hexameter consists of six iambuses; and its *formula is* 6xa.

(i) The following is from Drayton's "Polyolbion":—

Upon the Midlands now the industrious muse doth fall, |=6xa
That shire which we the heart of England well may call.|=6xa

The objection to this kind of verse is its intolerable monotony. It pretends to be hexameter; but it is indeed simply two trimeter verses printed in one long line. The monotony comes from the fact that the pause is always in the middle of the line. There is very little of this kind of verse in English. The line of 6xa is also called an **Alexandrine**, and is used to close the long stanza employed by Spenser.

19. **Trochaic Tetrameter** consists of four trochees; and its formula is 4ax.

(i) The following is rhymed trochaic tetrameter:—

When the heathen trumpet's clang –|=4ax
Round beleaguered Chester rang, –|=4ax
Veilëd nun and friar gray –|=4ax
Marched from Bangor's fair abbaye –|=4ax

It will be noticed that each line has a syllable wanting to make up the four complete feet. But the missing syllable is only an **unaccented** syllable; and the line contains four accents. (The above extract is from "The Monks of Bangor's March," by Scott.)

(ii) The following is unrhymed trochaic tetrameter:—

Then the | little | Hia | watha | =4ax
Learned of | ev'ry | bird the | language, |=4ax
Learned their | names and | all their | secrets, |=4ax
How they | built their | nests in | summer, |=4ax
Where they | hid them | selves in | winter, |=4ax
Talked with | them when | e'er he | met them, |=4ax
Called them | "Hia | watha's | Chickens." |=4ax

It will be observed that, in the above lines from Longfellow's "Hiawatha," each trochee is complete; and this is the case throughout the whole of this poem. "Hiawatha" is the only long poem in the language that is written in unrhymed trochees.

20. **Trochaic Octometer** consists of eight trochees; and its formula is 8ax.

(i) The chief example of it that we have is Tennyson's poem of "Locksley Hall":—

Com'rades, | leave' me | here' a | lit'tle, | while' as | yet' 'tis | ear'ly | morn'–| = 8ax
Leave' me | here', and, | when' you | want' me, | sound' up | on' the | bu'gle | horn'–| = 8ax.

(ii) There is a syllable wanting in each line of "Locksley Hall"; but it is only an unaccented syllable. Each line consists of eight accents.

21. **Anapæstic Tetrameter** consists of four anapæsts; and its formula is 4xxa.

(i) There is very little anapæstic verse in English; and what little there exists is written in tetrameter.

(ii) The following lines, from "Macgregors' Gathering," by Scott, is in anapæstic verse:—

The moon's' | on the lake', | and the mist's' | on the brae', | = 4xxa
And the clan' | has a name' | that is name' | less by day'. | = 4xxa

(iii) It will be observed that the first line begins with an iambus. This is admissible; because an iambus and an anapæst, both having the accented syllable **last**, belong to the same system.

22. **Dactylic Dimeter** consists of two dactyls; and its formula is 2axx.

(i) A well-known example is Tennyson's "Charge of the Light Brigade."

Can'non to | right' of them, | 2axx
Can'non to | left' of them, | 2axx
Can'non be | hind' them, – | 2axx
Vol'leyed and | thun'dered. – | 2axx

(ii) It will be observed that the last two lines want a syllable to make up the two dactyls. Such a line is said to be = 2axx – (minus).

(iii) Or we may say that the last foot is a trochee; for a trochee and a dactyl can go together in one line, both belonging to the same system —both having their accented syllable **first**.

23. **Dactylic Tetrameter** consists of four dactyls; and its formula is 4axx.

(i) Bishop Heber's hymn is one of the best examples:—

Bright'est and | best' of the | sons' of the | morn'ing.

(ii) The last foot here again is a trochee.

(iii) There is very little of this kind of verse in English poetry.

24. **Amphibrachic Tetrameter** consists of four amphibrachs; *and its formula* is 4xax.

(i) Campbell's well-known poem is a good example :—

There came' to | the beach' a | poor ex'ile | of E'rin.

(ii) There are very few examples in English of this kind of verse.

25. The following lines by Coleridge give both examples and descriptions of the most important metres explained in the preceding paragraphs. It must be observed that Coleridge uses the term *long* for *accented;* and *short* for *unaccented* syllables:—

Tro'chee | trips' from | long' to | short'— |
From long to long in solemn sort,
Slow spon | dee[1] stalks || strong' foot, yet | ill' able
E'ver to | come' up with | dac'tyl tri | syl'lable | .
Iam' | bics march' | from sho'rt | to long' | ;
With a leap' | and a bound' | the swift an' | apæsts throng' | ;
One syl'la | ble long' with | one short' at | each side— |
Amphi'brach | ys hastes' with | a state'ly | stride.

26. A verse with a syllable **over** and above the number of feet of which it consists is called **Hypermetrical.**

(i) Thus, Coleridge has, in his "Ancient Mariner"—

Day af | ter day, | day af | ter day, |
We stuck : | nor breath | nor mo | tion, (*hyper*)
As id | le as | a paint | ed ship |
Upon | a paint | ed o | cean. (*hyper*)

Here the syllables *tion* and *cean* are **over** from the iambic trimeter verse, and the line is therefore said to be hypermetrical.

27. A verse with a syllable **wanting** to the number of feet of which it consists is said to be **defective.**

(i) Thus, in Scott's "Monks of Bangor"—

Slaugh'tered | down' by | heath'en | blade'– | 4ax–
Ban'gor's | peace'ful | monks' are | laid'. – | 4ax–

we find a syllable wanting to each line. But that syllable is an unaccented one ; and the verse consists of four trochees *minus* one syllable, or 4ax–.

(ii) **Caution!**—Some persons confuse the defective with the hypermetrical line. Thus, in the verses—

Shall' I | wast'ing | in' de | spair', – |
Die' be | cause a | wom'an's | fair'?– |

the syllable *spair* is not hypermetrical. An unaccented syllable is wanting to it ; and the lines are 4ax defective or minus.

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[1] A *spondee* consists of two long or accented syllables. It is a foot not employed in English ; but it exists in the two words amen and farewell.

RHYME.

28. Rhyme has been defined by Milton as the "jingling sound of like endings." It may also be defined as a **correspondence** in **sound** at the **ends** of lines in poetry.

(i) *Rhyme* is properly spelled **rime**. The word originally meant *number;* and the Old English word for *arithmetic* was **rime-craft**. It received its present set of letters from a confusion with the Greek word *rhythm*, which means a *flowing*.

(ii) Professor Skeat says "it is one of the worst-spelt words in the language." "It is," he says, "impossible to find an instance of the spelling *rhyme* before 1550." Shakespeare generally wrote *rime*.

29. No rhyme can be good unless it satisfies **four conditions.** These are :—

1. The rhyming syllable must be **accented.** Thus *ring'* rhymes with *sing';* but not with *think'ing.*
2. The vowel **sound** must be the same—to the ear, that is; though not necessarily to the eye. Thus *lose* and *close* are not good rhymes.
3. The final consonant must be the same. (*Mix* and *tricks* are good rhymes; because $x = ks$.)
4. The preceding consonant must be different.

Beat and *feet; jump* and *pump* are good rhymes.

30. The English language is very poor in rhymes, when compared with Italian or German. Accordingly, **half-rhymes** are admissible, and are frequently employed.

The following rhymes may be used :—

Sun.	Love.	Allow.	Ever.	Taste.
Gone.	Move.	Bestow.	River.	Past.

THE CÆSURA.

31. The **rhythm** or musical flow of verse depends on the varied succession of phrases of different lengths. But, most of all, it is upon the **Cæsura,** and the position of the Cæsura, that musical flow depends.

The word *cæsura* is a Latin word, and means a *cutting*.

32. The Cæsura in a line is the **rest** or halt or **break** or pause for the voice in reading aloud. It is found in short as well as in long lines.

(i) The following is an example from the short lines of 'Marmion' (vi. 332) :—

1½ More pleased that ‖ in a barbarous age
2½ He gave rude Scotland ‖ Virgil's page,
1 Than that ‖ beneath his rule he held
2 The bishopric ‖ of fair Dunkeld.

It will be seen from this that Sir Walter Scott takes care to vary the position of the cæsura in each line—sometimes having it after 1½ feet, sometimes after 2 ; and so on.

(ii) The following is an example from the long lines of the "Lycidas" of Milton :—

2 Now, Lycidas, ‖ the shepherds weep no more ;
1 Henceforth ‖ thou art the genius of the shore
3 In thy large recompense, ‖ and shalt be good
2½ To all that wander ‖ in that perilous flood.

Milton, too, is careful to vary the position of his cæsura ; and most of the music and much of the beauty of his blank verse depend upon the fact that the cæsura appears now at the beginning, now at the middle, now at the end of his lines ; and never in the same place in two consecutive verses.

(iii) Of all the great writers of English verse, Pope is the one who places the cæsura worst — worst, because it is almost always in the same place. Let us take an example from his "Rape of the Lock" (canto i.) :—

2 The busy sylphs ‖ surround their darling care,
2 These set the head, ‖ and these divide the hair ;
2 Some fold the sleeve, ‖ whilst others plait the gown ;
2 And Betty's praised ‖ for labours not her own.

And so he goes on for thousands upon thousands of verses. The symbol of Pope's cæsura is a straight line ; the symbol of Milton's is "the line of beauty"—a line of perpetually varying and harmonious curves.

THE STANZA.

33. A **Stanza** is a **group** of **rhymed lines.**

The word comes from an old Italian word, *stantia*, an abode.

34. **Two** rhymed lines are called a **couplet**; and this may be looked upon as the shortest kind of stanza.

(i) The most usual couplet in English consists of two rhymed iambic pentameter lines. This is called the "**heroic couplet.**"

35. A stanza of **three** rhymed lines is called a **triplet.**

(i) A very good example is to be found in Tennyson's poem of "The Two Voices," which consists entirely of triplets :—

> "Whatever crazy sorrow saith,
> No life that breathes with human breath
> Has ever truly longed for death."

36. A stanza of **four** rhymed lines—of which the first (sometimes) rhymes with the third, and the second (always) with the fourth—is called a **quatrain.**

(i) The ordinary ballad metre consists of quatrains—that is, four lines, two of iambic tetrameter, and two of iambic trimeter.

(ii) A quatrain of iambic pentameters is called **Elegiac Verse.** The best known example is Gray's "Elegy in a Country Churchyard."

37. A stanza of **six** lines is called a **sextant.**

(i) There are many kinds. One is used in Hood's "Dream of Eugene Aram," which is written in 4xa and 3xa ; the second, fourth, and sixth lines rhyming.

(ii) Another in Whittier's "Barclay of Ury," which has the first and second lines, the third and sixth, the fourth and fifth, rhyming with each other.

(iii) Another in Lowell's "Yussouf," which has the first and third lines, the second and fourth, and the fifth and sixth rhyming.

38. A stanza of **eight** lines is called an **octave,** or **ottava rima.**

(Pronounced *ottahva reema.*)

39. A stanza of **nine** lines is called the **Spenserian stanza,** because Edmund Spenser employed it in his "Faerie Queene."

(i) The first eight lines of this stanza are in 5xa; the last line, in 6xa.

(ii) The rhymes run thus: abab; bcbcc.

40. A short poem of **fourteen** iambic pentameter lines—with the rhymes arranged in a peculiar way—is called a **sonnet.**

(i) This is a form which has been imported into England from Italy, where it was cultivated by many poets—the greatest among these being Dante and Petrarch, both of them poets of the thirteenth century. The best English sonnet-writers are Milton, Wordsworth, and Mrs Browning.

(ii) The sonnet consists of two parts—an **octave** (of eight lines), and a **sestette** (of six). The rhymes in the octave are often varied, being sometimes abba, acca: those in the sestette are sometimes abc, abc; or ababcc.

(iii) Shakespeare's "Sonnets" are not formed on the Italian model, and can hardly be called sonnets at all. They are really short poems of three quatrains, ending in each case with a rhymed couplet.

(iv) The following is Wordsworth's sonnet on "THE SONNET":—

OCTAVE.	"Scorn not the Sonnet; critic, you have frowned	*a*
	Mindless of its just honours: with this key	*b*
	Shakspeare unlocked his heart; the melody	*b*
	Of this small lute gave ease to Petrarch's wound;	*a*
	A thousand times this pipe did Tasso sound;	*a*
	With it Camöens soothed an exile's grief;	*c*
	The sonnet glittered a gay myrtle leaf	*c*
	Amid the cypress with which Dante crowned	*a*
SESTETTE.	His visionary brow; a glow-worm lamp	*d*
	It cheered mild Spenser, called from fairyland	*e*
	To struggle through dark ways; and when a damp	*d*
	Fell round the path of Milton, in his hand	*e*
	The thing became a trumpet, whence he blew	*f*
	Soul-animating strains—alas, too few!"	*f*

EXERCISES.

EXERCISE I. (Introduction, p. 3).

1. What do you understand by the language of a people? 2. Distinguish between phonetics and alphabetics. 3. Define grammar. 4. Contrast our present language with what it was in the fifth century. 5. Account for the difference. 6. What part of grammar is unnecessary except in a written language? 7. Distinguish between orthography and etymology. 8. Show the connection between syntax and prosody.

EXERCISE II. (Sounds and Letters, p. 5).

1. Show the difference between a vowel and a consonant. 2. Say which are the vowels in the following words: *young, wonder, worth, hypercritical, abstemious, yell, iota.* 3. Name the diphthongs, if any, in *continuous, idea, shoeing, join, oasis, reason, porous, variety, spontaneity.* 4. How are consonants classified? 5. Select the dentals and gutturals from the following words: *dog, gate, gentle, truth, thank, hog, gymnastic, pneumatic, drink, conquered.* 6. Select the palatals and labials from the following words: *Job, Benjamin, archiepiscopate, bdellium, method, psalm, yacht.* 7. Distinguish between mutes and spirants. 8. Show which are the dental and which the palatal spirants in *scissors, rush, shawl, zealously, laziness, azimuth, zephyr, harass.* 9. Change as many as you can of the following into corresponding sharp sounds: *bad, dove, dig, bag, bathe, gad, beg, Jude, dug, Jove, gab, jug.* 10. Reduce the following sharp to flat sounds: *pack, buck, cat, set, trick, chick, pet.* 11. Classify the consonants in the word *fundamental.*

EXERCISE III. (The Alphabet, p. 7).

1. What is an alphabet? 2. Trace the growth of the alphabet. 3. What are the characteristics of a true alphabet? 4. Prove our alphabet faulty. 5. Which are the redundant letters?

EXERCISE IV. (Nouns, p. 9).

1. What is a noun? 2. How are nouns classified? 3. Define abstract nouns. 4. Classify the nouns in the following:—

(*a*) "Come forth into the light of things,
Let nature be your teacher."—*Wordsworth.*

(*b*) "Welcome, learn'd Cicero! whose blessed tongue and wit
Preserves Rome's greatness yet."—*Cowley.*

(*c*) "All in the Downs the fleet lay moor'd."—*Dibdin.*

(*d*) "Poictiers and Cressy tell,
When most their pride did swell."—*Drayton.*

(*e*) "Life without industry is guilt, and industry without art is brutality."—*Ruskin.*

(*f*) Parliament was prorogued. The troop returned to barracks. The jury disagreed. Many a congregation missed him. The flock was driven down the lane.

5. Make abstract nouns of *true, noble, young, king, patient, man, lord, intrude, rogue, slave, poor, domain, catechise, exemplify.*

EXERCISE V.

Classify the nouns in the following:—

(*a*) "Young Henry met the foe with pride;
Jane followed, fought! ah, hapless story!
In man's attire, by Henry's side,
She died for love, and he for glory."—*T. Dibdin.*

(*b*) "Though I fly to Istamboul,
Athens holds my heart and soul."—*Byron.*

(*c*) "The time I've lost in wooing,
In watching and pursuing
The light that lies
In woman's eyes,
Has been my heart's undoing."—*T. Moore.*

(*d*) "Far from the madding crowd's ignoble strife,
Their sober wishes never learn'd to stray."—*Gray.*

EXERCISE VI. (Gender, p. 11).

1. What is inflexion? 2. Define gender. 3. Give the different ways in which gender is marked. 4. Give the gender of *Londoner, chief, señor, actor, debtor, sailor, kitten, sheep, charity, knave, moon, ant, spouse, bee, laundress.* 5. Give the masculine of *spinster, doe, slut, ewe, nymph, bride, heifer, Harriet, infanta, baxter, lass, czarina, vixen.* 6. Write the feminine of *man, widower, patron, drake, marquis, gan-*

der, friar, sire, benefactor, executor, tutor, hart. 7. What is the feminine corresponding to each of the following? *son, nephew, earl, boar, Paul, gaffer, filly.* 8. Arrange the words in (4) and (5) as of Teutonic or of Latin origin.

EXERCISE VII. (Number, p. 15).

1. Define number. 2. Give the chief ways of forming plurals. 3. Supply the plurals of *child, chief, cloth, calf, horse, table, Dutchman, German, Henry, Babylon, trout, week, fly, solo, monkey, commander-in-chief, index, boot, foot.* 4. Also of *House of Parliament, mouse, lily, turkey, gas, box, genius, Mr Jones, canto, penny, crisis, Miss Foote, Lord Mayor, lady-help, relief, dye, buoy, colloquy, clearer-up, spoonful.* 5. Write the singulars of *kine, sheep, tenori, radii, series, data, dice, analyses, cherubim, hosen* (Dan., chap. iii. ver. 21). 6. Distinguish between *pease* and *peas, brothers* and *brethren, dies* and *dice, geniuses* and *genii.* 7. Justify the use of each of the following: *memorandums, foci, indices, bandits, funguses, seraphs.* 8. State the number of each of the nouns in the following:—

(*a*) "The audience were too much interested."—*Scott.*
(*b*) "The court were seated for judgment."—*Id.*
(*c*) "The garrison only bestow a few bolts on it."—*Id.*
(*d*) "The House of Lords were so much influenced."—*Hume.*
(*e*) "The weaker sex themselves."—*Id.*
(*f*) "All his tribe are blind."—*Bunyan.*

EXERCISE VIII.

State the kind and number of each of the nouns in the following:—

(*a*) "He sees that this great round-about,
The world with all its motley rout,—
Church, army, physic, law,
Its customs and its businesses,
Is no concern at all of his."—*Cowper.*

(*b*) "Nature is but the name for an effect,
Of which the cause is God."—*Id.*

(*c*) "Perhaps thou wert a priest—if so, my struggles
Are vain, for priestcraft never owns its juggles."—*Horace Smith.*

(*d*) "The rose is fairest when 'tis budding new,
And hope is brightest when it dawns from fears."—*Scott.*

(*e*) "A look of kind Truth, a word of Goodwill,
Are the magical helps on Life's road;
With a mountain to travel they shorten the hill,
With a burden they lighten the load."
—Eliza Cook.

EXERCISE IX.

Give the kind, gender, and number of the nouns in the following :—

(*a*) "A baby was sleeping, its mother was weeping,
For her husband was far on the wild raging sea."—*S. Lover.*

(*b*) "Perhaps that very hand, now pinion'd flat,
Has hob-a-nobb'd with Pharaoh, glass to glass;
Or dropp'd a halfpenny in Homer's hat,
Or doff'd thine own to let Queen Dido pass,
Or held, by Solomon's own invitation,
A torch at the great Temple's dedication."—*Horace Smith.*

(*c*) "Britannia needs no bulwark,
No towers along the steep."—*Campbell.*

(*d*) "He spoke of the grass, and flowers, and trees,
Of the singing birds, and the humming bees,
Then talked of the haying, and wonder'd whether
The cloud in the west would bring foul weather."—*J. G. Whittier.*

EXERCISE X. (Case, p. 19).

1. Define case. 2. For what cases are nouns inflected? 3. What determines the nominative case? 4. Define nominative absolute. 5. Show the two ways of denoting the possessive case. 6. Define cognate object. 7. Why are dative objects so called? 8. Give the meaning of *factitive* as applied to the objective case. 9. What is an adverbial object.

EXERCISE XI.

Select the nominatives in the following :—

1. The bloom falls in May. 2. The ostriches' heads were not to be seen. 3. "The kine," said he, "I'll quickly feed." 4. The kine were fed. 5. The captain falling ill, the boatswain took charge. 6. A wandering minstrel am I. 7. Here lies the body of a noble man. 8. Richard, they say, was cruel. 9. The bell ringing, the children assembled. 10. Richard, William's son, was killed in the New Forest. 11. Go quickly. 12. A number of sheep, losing their way, fell over the precipice. 13. Rattle his bones over the stones. 14. The guide falling ill, the travellers had to rely on his dog. 15. Ah! Charlie, my son, you cheer your old mother!

EXERCISE XII.

Point out the objective case in each of the following sentences :—

1. Britannia rules the waves. 2. Pardon me. 3. I beg your pardon. 4. To-night no moon I see. 5. How many birds did they catch? 6. He rode two miles. 7. The king conferred with the general. 8.

The children laughed at the squirrel. 9. Let me die the death of the righteous. 10. The crooked oak I'll fell to-day. 11. A liar who can trust? 12. We know a tree by its fruit. 13. He told a good tale. 14. The boy sneered at the idea. 15. Richard slew his godfather, Richard Neville, Earl of Warwick, the king-maker.

EXERCISE XIII.

Write the following in the ordinary possessive form :—

1. The bark of a dog. 2. The twitter of the swallows. 3. The books of John. 4. The spades of the workmen. 5. The studies of James. 6. The scissors of Miss Cissy Moses. 7. The lute of Orpheus. 8. The sword of Achilles. 9. The subscriptions of the ladies. 10. The death of the Marquis of Londonderry. 11. The cries of the babies. 12. The marriage of Richard, Earl of Cambridge. 13. The innocence of the lilies. 14. The head of a sheep. 15. The tails of sheep. 16. The jubilee of Victoria, Queen of England. 17. The sake of my conscience.

EXERCISE XIV.

Give particulars of the cases of each of the nouns in the following :—

1. Toll for the brave. 2. Flaxen was his hair. 3. Ho, gunners! fire a loud salute. 4. Give the man a draught from the spring. 5. The parson told the sexton, and the sexton toll'd the bell. 6. Boys, you deserve to have a holiday given you. 7. It is very like a whale. 8. In this place ran Cassius' dagger through. 9. He paid him the debt for conscience' sake. 10. The king's baker dreamed a dream. 11. The lady lent the boy 'Robinson Crusoe.' 12. Bid your wife be judge. 13. The Count of Anjou became leader. 14. Joan seemed a holy woman. 15. Charles appointed Buckingham commander. 16. Let the actors play the play. 17. John walked two hours and travelled seven miles. 18. How many hired servants of my father's have bread enough. 19. I have a sixpence, but no pennies. 20. Benjamin, Joseph's own brother, Jacob's youngest son, was kept a prisoner.

EXERCISE XV.

State fully the cases of the nouns in the following :—

1. The sergeant choosing the tallest, the other recruits dispersed. 2. Old Kaspar's work was done. 3. William, sing a song. 4. She made the poor girl a dress. 5. She knitted all day. 6. The tide floated the vessel. 7. The boy swam his little boat. 8. Let the king be your leader. 9. A small hole will sink a ship. 10. Let bygones be bygones.

11. It rains, it hails, it blows, it snows,
Methinks I'm wet thro' all my clothes.

EXERCISE XVI.

Parse fully all the nouns occurring in the sentences quoted below :—

(*a*) "Trusse up thy packe, and trudge from me, to every little boy,
And tell them thus from me, their time most happy is,
If to theyr time they reason had to know the truth of this."
—*The Earl of Surrey.*

(*b*) "Underneath this sable hearse
Lies the subject of all verse,
Sidney's sister, Pembroke's mother."—*Ben Jonson.*

(*c*) "Give me a looke, give me a face,
That makes simplicitie a grace."—*Id.*

(*d*) "His house was known to all the vagrant train;
He chid their wand'rings, but relieved their pain."—*Goldsmith.*

(*e*) "Yet shall poor Tom find pleasant weather,
When He, who all commands,
Shall give, to call life's crew together,
The word to pipe all hands."—*C. Dibdin.*

EXERCISE XVII. (Pronouns, p. 23).

1. Define a pronoun, and give derivation. 2. What is a personal pronoun? 3. What are the only pronouns that can be used in the vocative case? 4. Which person alone takes distinction of gender? 5. What is an interrogative pronoun? 6. Distinguish between *who* and *what*, *ye* and *you*, *thy* and *thine*, and *me* and *myself*. 7. Explain the *ch* in *which*, the *m* in *whom*, the *ther* in *whether*, and the *t* in *it*. 8. "They who run may read"—where is the conjunction for these two sentences? 9. When are reflexive pronouns used? 10. Define a distributive pronoun.

EXERCISE XVIII.

Give the kind, gender, number, person, and case of each of the pronouns below :—

(*a*) "I am monarch of all I survey,
My right there is none to dispute."—*Cowper.*
(*b*) "You yourself are much condemn'd."—*Shakespeare.*
(*c*) "Little children, love one another."—*Bible.*
(*d*) "Few shall part where many meet."—*Campbell.*
(*e*) "Who would fill a coward's grave?"—*Burns.*
(*f*) "You wrong'd yourself to write in such a case."—*Shakespeare.*
(*g*) "Each had his place appointed, each his course."—*Milton.*
(*h*) "Right as a serpent hideth him under flowers."—*Chaucer.*
(*i*) "Of them He chose twelve, whom also He named apostles."
—*Bible.*
(*k*) "The stars are out by twos and threes."—*Wordsworth.*
(*l*) "He is the freeman whom the truth makes free,
And all are slaves besides."—*Cowper.*

EXERCISE XIX.

Parse the relatives and antecedents in the following :—

(*a*) "To know
That which before us lies in daily life,
Is the prime wisdom."—*Milton.*

(*b*) "Who steals my purse steals trash."—*Shakespeare.*

(*c*) "He prayeth best, who loveth best
All things, both great and small."—*Coleridge.*

(*d*) "Freedom has a thousand charms to show,
That slaves, howe'er contented, never know."—*Cowper.*

(*e*) "Vain, very vain, my weary search to find
That bliss which only centres in the mind."—*Goldsmith.*

(*f*) "Be strong, live happy, and love ; but first of all,
Him whom to love is to obey."—*Milton.*

(*g*) "Whoever lov'd, that lov'd not at first sight?"—*Shakespeare.*

(*h*) "There were none of the Grograms but could sing a song, or of the Marjorams but could tell a story."—*Goldsmith.*

i) "Whatsoever he doeth shall prosper."—*Bible.*

k) "Let such teach others, who themselves excel."—*Pope.*

EXERCISE XX.

Parse fully the nouns and pronouns in the following :—

(*a*) "That thee is sent receive in buxomness."—*Chaucer.*

(*b*) "Forth, pilgrim forth—on, best out of thy stall,
Look up on high, and thank the God of all."—*Id.*

(*c*) "The place that she had chosen out,
Herself in to repose,
Had they come down, the gods no doubt
The very same had chose."—*Drayton.*

(*d*) "So, Willy, let you and me be wipers
Of scores out with all men, especially pipers :
And, whether they pipe us free from rats or from mice,
If we've promised them aught, let us keep our promise."
—*Browning.*

(*e*) "Let beeves and home-bred kine partake
The sweets of Burn-mill meadow ;
The swan on still Saint Mary's lake
Float double, swan and shadow."—*Wordsworth.*

EXERCISE XXI. (Adjectives, p. 28).

1. Define an adjective. 2. Show the twofold function of an adjective. 3. Name the kinds of adjectives. 4. Give the derivation of each

name. 5. In what ways may quantitative adjectives be used? 6. How are numeral adjectives classified? 7. What adjectives are inflected for number? 8. What adjectives are inflected for comparison? 9. How is the comparative formed? 10. Distinguish between *further* and *farther*, *older* and *elder*, *later* and *latter*. 11. Write the ordinals of *one*, *two*, *three*, *four*, *forty*, *eight*, *twenty*, *hundred*, *five*, *twelve*.

EXERCISE XXII.

Classify the adjectives in the following :—

1. "In the body politic, as in the natural body, morbid languor succeeds morbid excitement."—*Macaulay.* 2. "So thick a drop serene hath quenched their orbs."—*Milton.* 3. "His ain coat on his back is."—*Old Song.* 4. "He was a ready orator, an elegant poet, a skilful gardener, an excellent cook, and a most contemptible sovereign."—*Gibbon.* 5. "Tired nature's sweet restorer, balmy sleep."—*Young.* 6. "You gave good words the other day of a bay courser I rode."—*Shakespeare.* 7. "The poor man that loveth Christ is richer than the richest man."—*Bunyan.* 8. "Sole Eve, associate sole, to me beyond compare above all living creatures dear."—*Milton.* 9. "Fox beat half the lawyers in the House at their own weapons." —*Macaulay.*

EXERCISE XXIII.

Parse fully all the adjectives in the following :—

1. "The better part of valour is discretion; in the which better part I have saved my life."—*Shakespeare.* 2. "Act well your part; there all the honour lies."—*Pope.* 3. "The greater the new power they create, the greater seems their revenge against the old."—*Bulwer.* 4. "It was a very low fire indeed for such a bitter night."—*Dickens.* 5. "Some three or four of you go, give him courteous conduct to this place."—*Shakespeare.* 6. "Many a carol, old and saintly, sang the minstrels."—*Longfellow.* 7. "The morning comes cold for a July one."—*Carlyle.* 8. "I'll fill another pipe."—*Sterne.* 9. "Our host presented us round to each other."—*Thackeray.* 10. "He is one of those wise philanthropists."—*Jerrold.* 11. "We two saw you four set on four."—*Shakespeare.* 12. "This said, they both betook them several ways."—*Milton.* 13. "Blazing London seem'd a second Troy."—*Cowper.*

EXERCISE XXIV.

(1) Compare the following adjectives where they admit of it:—

Stout, thin, marvellous, calm, shy, lady-like, gentlemanly, wet, honourable, dead, near, full, prim, lovely, clayey, happy, sad, solar.

(2) Write the positive of

Next, more, inner, last, least, first, inmost, better.

EXERCISE XXV.

Parse fully the adjectives in the following :—

1. "This dress and that by turns you tried."—*Tennyson.* 2. "That sun that warms you here shall shine on me."—*Shakespeare.* 3. "Those thy fears might have wrought fears in me."—*Shakespeare.* 4. "Can the false-hearted boy have chosen such a tool as yonder fellow?"—*Dickens.* 5. "Look here, upon this picture, and on this; the counterfeit presentment of two brothers."—*Shakespeare.* 6. "My father lived at Blenheim then, yon little stream hard by."—*Southey.*

7. "The oracles are dumb;
No voice or hideous hum
Runs thro' the archéd roof in words deceiving."—*Milton.*

8. "She stepped upon Sicilian grass,
Demeter's daughter, fresh and fair,
A child of light, a radiant lass,
And gamesome as the morning air."—*Jean Ingelow.*

EXERCISE XXVI.

Parse the nouns, pronouns, and adjectives in the following:—

(*a*) "Lord! Thou dost love Jerusalem,
Once she was all Thy own:
Her love Thy fairest heritage,
Her power Thy glory's throne."—*Moore.*

(*b*) "As proper men as ever trod upon neat's leather have gone upon my handiwork."—*Shakespeare.*

(*c*) "O, Sir, to wilful men,
The injuries that they themselves procure
Must be their schoolmasters."—*Shakespeare.*

(*d*) "True ease in writing comes from art, not chance,
As those move easiest who have learned to dance."—*Pope.*

(*e*) "Who said that I had given thee up?
Who said that thou wert sold?"—*Mrs Norton.*

EXERCISE XXVII. (The Verb, p. 34).

1. Define a verb. 2. What are the two great classes into which verbs are divided? 3. Define a transitive verb. 4. Name the ways in which an intransitive verb may become transitive. 5. What is the test for a prepositional verb? 6. What is an auxiliary? 7. Why are auxiliaries necessary? 8. What is voice? 9. What are the only verbs that can be in the passive voice? 10. Why? 11. How is the passive voice formed?

EXERCISE XXVIII.

Classify the verbs in the following into transitive and intransitive :—

(*a*) "Who reads
Incessantly, and to his reading brings not
A spirit and judgment equal or superior,
Uncertain and unsettled still remains."—*Milton.*

(*b*) "As yet a child, nor yet a fool to fame,
I lisped in numbers, for the numbers came."—*Pope.*

(*c*) "I think, articulate, I laugh and weep,
And exercise all the functions of a man;
How then should I and any man that lives
Be strangers to each other?"—*Cowper.*

(*d*) "A thing of beauty is a joy for ever;
Its loveliness increases; it will never
Pass into nothingness."—*Keats.*

(*e*) "He prayeth best, who loveth best
All things, both great and small;
For the dear God who loveth us,
He made and loveth all."—*Coleridge.*

EXERCISE XXIX.

Arrange the following verbs as prepositional or causative :—

1. The magistrate swore in the constables. 2. The goodness of the soil soon raised a crop. 3. I have spoken to a man who once baited a hook and drew in a pike. 4. The gardener will fell the tree, and lay out the borders. 5. The pirates having jeered at the threats, sank the ship. 6. Some of the children will fly kites, others swim boats. 7. Tom will run his pony up and down. 8. They glory in little faults, wink at great ones, and cough down the remonstrances of the wise men.

9. "A falcon, towering in her pride of place,
Was by a mousing owl hawk'd at and killed."—*Shakespeare.*

EXERCISE XXX.

Rewrite the first eight sentences in the foregoing exercise in the passive voice.

EXERCISE XXXI.

Give particulars of the tense of each of the verbs in the following :—

(*a*) "The king is come to marshal us, all in his armour drest."
—*Macaulay.*

(*b*) "I would not have believed it unless I had happened to have been there."—*Dickens.*

(*c*) "I am, I will, I shall be happy."—*Lytton.*

(*d*) You are fighting a shadow. (*e*) I shall have had enough of this. (*f*) Why came ye hither? (*g*) Knew ye not what they had lost? (*h*) We know not, neither do we care. (*i*) A man who had lost his way, stopped till a boy came sauntering along. (*k*) "Am I in the right road for London?" said the man. (*l*) "Yes," was the reply; "but you will not get there till you have walked twelve miles." (*m*) "I have been walking three hours already, and I shall have been travelling a whole day ere I reach my journey's end."

EXERCISE XXXII.

State the mood of each of the verbs in the following, and point out the gerunds and participles :—

(*a*) "I dare do all that may become a man:
Who dares do more is none."—*Shakespeare.*

(*b*) "Now, wherefore stopp'st thou me?"—*Coleridge.*

(*c*) "Truth from his lips prevail'd with double sway,
And fools who came to scoff remained to pray."—*Goldsmith.*

(*d*) "Well, sit we down,
And let us hear Bernardo speak of this."—*Shakespeare.*

(*e*) "I watched the little circles die."—*Tennyson.*

(*f*) "I am ashamed to observe you hesitate."—*Scott.*

(*g*) "Come unto these yellow sands,
And then take hands;
Curtsied when you have, and kissed,
(The wild waves whist)
Foot it featly here and there."—*Shakespeare.*

(*h*) "I do not think my sister so to seek."—*Milton.*

(*i*) "Cromwell, I did not think to shed a tear
In all my misery, but thou hast forc'd me
Out of thine honest truth to play the woman.
Let's dry our eyes, and thus far hear me, Cromwell."
—*Shakespeare.*

EXERCISE XXXIII.

Select the auxiliaries from the following sentences, and show the force of each :—

(*a*) "I did send to you for gold."—*Shakespeare.*

(*b*) "The king is come to marshal us."—*Macaulay.*

(*c*) "Full fathom five thy father lies;
Of his bones *are* coral made:
Those are pearls that were his eyes,
Nothing of him that doth fade."—*Shakespeare.*

(*d*) "The lark has sung his carol in the sky,
The bees have humm'd their noon-tide lullaby."—*Rogers.*

(*e*) "He was—whatever thou hast been,
He is—what thou shalt be."—*Montgomery.*

(*f*) "I have done the deed. Didst thou not hear a noise?"—*Shakespeare.*

(*g*) "Must I then leave you?"—*Id.*

(*h*) I shall be drowned if none will save me! (*i*) Will he not come again? (*k*) We have been thinking over the matter. (*l*) The soldiers are to be marching by six o'clock. (*m*) By Friday they will have been working four days. (*n*) Do try to come early. (*o*) He could have been there had he wished to have been seen by his old friends.

EXERCISE XXXIV.

Arrange the verbs in Exercises XXVII. to XXXIII. as strong or weak.

EXERCISE XXXV.

1. Of what verbs is the verb *be* made up? 2. Give the four ways in which this verb is used. 3. State the use of *be* in each of the following instances: (*a*) "Whatever is, is right."—*Pope.* (*b*) Thou art the man. (*c*) I shall be there. (*d*) They are to resign. (*e*) David was a bold man. (*f*) The men will be chosen by lot. (*g*) He is gone to his grave. (*h*) "Be off!" cried the old man to the boys who were teasing him.

EXERCISE XXXVI.

1. Give the mood auxiliaries. 2. Name the tense auxiliaries, and give the limitation of each. 3. Why are *can* and *may* called defective verbs? 4. In what tense is the verb *must* never used? 5. What was the original meaning of the word? 6. And what is its present idea?

EXERCISE XXXVII. (Adverbs, p. 57).

1. Define an adverb. 2. In what two ways may adverbs be classified? 3. Show the twofold function of a conjunctive adverb. 4. Give the classification of adverbs according to their meaning.

EXERCISE XXXVIII.

Arrange as simple or conjunctive the adverbs in the following:—

1. Come where the moonbeams linger. 2. Where are you going? 3. Where the bee sucks, there lurk I. 4. Come in. 5. Look out! Here comes the beadle, so let us run. 6. Who's there? 7. I know a bank whereon the wild thyme grows. 8. Then out spake bold Horatius. 9. I love my love because my love loves me. 10. Verily *here are* sweetly scented herbs, therefore will we set us down awhile *till our* friends leisurely return.

EXERCISE XXXIX.

Classify all the adverbs in the following:—

(*a*) "Once again we'll sleep secure."—*Shakespeare.*

(*b*) "My father lived at Blenheim then,
Yon little stream hard by."—*Southey.*

(*c*) "Thus have I yielded into your hand
The circle of my glory."—*Shakespeare.*

(*d*) "Now came still evening on."—*Milton.*

(*e*) "Now the great winds shoreward blow,
Now the salt tides seaward flow."—*M. Arnold.*

(*f*) "We no longer believe in St Edmund."—*Carlyle.*

(*g*) "What so moves thee all at once?"—*Coleridge.*

(*h*) "Vex not thou the poet's mind."—*Tennyson.*

EXERCISE XL.

Parse the adverbs in the following:—

(*a*) "The solemn peaks but to the stars are known,—
But to the stars, and the cold lunar beams."—*M. Arnold.*

(*b*) "My life is spann'd already."—*Shakespeare.*

(*c*) "You always put things so pleasantly."—*Bulwer.*

(*d*) "Slōw and sure comes up the golden year."—*Tennyson.*

(*e*) "Not all the pearls Queen Mary wears,
Nor Margaret's still more precious tears,
Shall buy his life a day."—*Scott.*

(*f*) "Therefore make her grave straight."—*Shakespeare.*

(*g*) "Why holds thine eye that melancholy rheum?"—*Id.*

(*h*) A very inquisitive child once saucily asked of an exceedingly needy-looking man, "Where do you most generally dine?" Immediately the all but actually starving man replied somewhat sadly, though quite smartly withal, "Near anything I may get to eat."

EXERCISE XLI.

Parse fully the nouns, pronouns, adjectives, verbs, and adverbs in the following:—

(*a*) "Go out, children, from the mine and from the city,
Sing out, children, as the little thrushes do:
Pluck your handfuls of the meadow cowslips pretty,
Laugh aloud, to feel your fingers let them through."
—*Mrs Browning.*

(*b*) "None of us yet know, for none of us have yet been taught in early youth, what fairy palaces we may build of beautiful thought—proof against all adversity."—*Ruskin.*

EXERCISE XLII. (Prepositions, p. 58).

Select the prepositions in the following, and say what they connect and govern :—

1. In the corner of the box near the bench behind the door, is the picture of a man without a coat to his back. 2. Notwithstanding he had returned with wood, they sent for some more. 3. The lady in violet is in mourning. 4. Respecting the scholars, all but Charles read through the chapter concerning Galileo. 5. Whom are you writing to? 6. Come in, Puss, to your kittens. 7. That is the book I spoke about.

EXERCISE XLIII.

1. Define a preposition. 2. What words are affected by prepositions? 3. Give a list of simple prepositions. 4. Show the composition of the following prepositions: *but, beside, after, until, aboard, beneath, among, beyond.*

EXERCISE XLIV. (Conjunctions, p. 60).

1. Define a conjunction. 2. What is a subordinate conjunction? 3. Classify the conjunctions in the following:—

(*a*) "My hair is grey, but not with years,
Nor grew it white
In a single night."—*Byron.*

(*b*) "Neither a borrower nor a lender be."—*Shakespeare.*

(*c*) "Awake, arise, or be for ever fallen."—*Milton.*

(*d*) "Man never is, but always to be blest."—*Pope.*

(*e*) "Must I then leave you?"—*Shakespeare.*

(*f*) "Wealth may seek us, but wisdom must be sought."—*Young.*

(*g*) "I saw Mark Antony offer him a crown; yet it was not a crown neither."—*Shakespeare.*

EXERCISE XLV. (Syntax, p. 64).

1. What determines the "part of speech" a word is? 2. Define syntax. 3. Into what two parts may it be divided? 4. What two questions might be asked concerning each word in a sentence? 5. State the principal concords existing in the English language. 6. Name the chief instances of government in our language.

EXERCISE XLVI.

Give full particulars of all nominatives in the following quotations :—

(*a*) "So work the honey bees,
Creatures that by a rule in nature teach
The art of order to a peopled kingdom."—*Shakespeare.*

(*b*) "Clatters each plank and swinging chain."—*Scott.*

(*c*) "A white wall is the paper of a fool."—*G. Herbert.*

(*d*) "I that speak to thee am he."—*Bible.*

(*e*) "Thus now alone he conqueror remains."—*Spenser.*

(*f*) "He returned a friend who came a foe."—*Pope.*

(*g*) "Ah, then, what honest triumph flush'd my breast!
This truth once known—To bless is to be blest!"—*Goldsmith.*

(*h*) "Ho! gallant nobles of the League, look that your arms be bright."—*Macaulay.*

EXERCISE XLVII.

Explain the possessives in the following:—

(*a*) "She sent the deathless passion in her eyes
Thro' him, and made him hers, and laid her mind
On him, and he believed in her belief."—*Tennyson.*

(*b*) "Then shall man's pride and dulness comprehend
His actions', passions', being's use and end."—*Pope.*

(*c*) "Ere thou remark another's sin,
Bid thy own conscience look within."—*Gay.*

(*d*) "Anything that money would buy had been his son's."—*Thackeray.*

(*e*) "Though dark be my way, since He is my guide,
'Tis mine to obey, 'tis His to provide."—*J. Newton.*

EXERCISE XLVIII.

Give full particulars of all the objectives in the following:—

(*a*) "Your tanner will last you nine year."—*Shakespeare.*

(*b*) "There were some that ran, and some that leapt
Like troutlets in a pool."—*Hood.*

(*c*) "He has two essential parts of a courtier, pride and ignorance.
—*Ben Jonson.*

(*d*) "I would gladly look him in the face."—*Shakespeare.*

(*e*) "Clearing the fence, he cried "Halloo!"

(*f*) "They made him captain, and he gave them orders to sail the boat six leagues south of the point."

EXERCISE XLIX.

1. How are most adjectives inflected? 2. In what two ways are adjectives used? Classify those in the following in accordance with your last answer:—

(*a*) "When I was dry with rage and extreme toil,
Breathless and faint, leaning upon my sword,
Came there a certain lord, neat, trimly dress'd."—Shakespeare.

(*b*) "Still more majestic shalt thou rise,
More dreadful from each foreign stroke;
As the loud blast that tears the skies
Serves but to root thy native oak."—*Thomson.*

(*c*) "They considered themselves fortunate in making the children happy, and in rendering the despairing hopeful."

EXERCISE L.

1. In what way is a participle an adjective? 2. What function of a verb does it retain? 3. What number is used with the distributives? 4. Say all that is necessary of the adjectives below:—

(*a*) "Each horseman drew his battle blade,
And furious every charger neighed."—*Campbell.*

(*b*) "He made me mad
To see him shine so brisk and smell so sweet,
And talk so like a waiting-gentlewoman."—*Shakespeare.*

(*c*) "Sweet Isle! within thy rock-girt shore is seen
Nature in her sublimest dress arrayed.—*E. Foskett.*

(*d*) "Into the valley of death
Rode the six hundred."—*Tennyson.*

(*e*) "A form more fair, a face more sweet,
Ne'er hath it been my lot to meet.—*J. G. Whittier.*

(*f*) "Hard lot! encompass'd with a thousand dangers;
Weary, faint, trembling with a thousand terrors,
I'm call'd, if vanquish'd, to receive a sentence
Worse than Abiram's."—*Cowper.*

EXERCISE LI.

Show the agreement of the pronouns with nouns in the following:—

(*a*) "On she came with a cloud of canvas,
Right against the wind that blew."—*Coleridge.*

(*b*) "Who said that I had given thee up?
Who said that thou wert sold?"—*Mrs Norton.*

(*c*) "She lov'd me for the dangers I had pass'd,
And I lov'd her that she did pity them."—*Shakespeare.*

(*d*) "The eye—it cannot choose but see;
We cannot bid the ear be still;
Our bodies feel, where'er they be,
Against, or with our will."—*Wordsworth.*

EXERCISE LII.

Show the concords of the antecedents and relatives in the following :—

(*a*) "Now glory to the Lord of Hosts, from whom all glories are."
—*Macaulay.*

(*b*) "Not a pine in my grove is there seen,
But with tendrils of woodbine is bound."—*Shenstone.*

(*c*) "This sword a dagger had, his page,
That was but little for his age."—*Butler.*

(*d*) "My banks they are furnished with bees,
Whose murmur invites one to sleep."—*Shenstone.*

(*e*) "Then palaces shall rise; the joyful son
Shall finish what his short-lived sire begun."—*Pope.*

EXERCISE LIII.

Show the concord of each verb in the following with its subject, and quote the rule in each case :—

(*a*) "I sing the birth was born to-night,
The author both of life and light."—*Ben Jonson.*

(*b*) "Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude."—*Shakespeare.*

(*c*) "Sundays the pillars are
On which heaven's palace archèd lies."—*G. Herbert.*

(*d*) "Can storied urn or animated bust
Back to its mansion call the fleeting breath?"—*Gray.*

(*e*) "Our company were now arrived within a mile of Highgate."
—*Fielding.*

(*f*) "Neither a borrower nor a lender be."—*Shakespeare.*

EXERCISE LIV.

Point out the governing verbs and their objects in the following :—

(*a*) "He gave to misery all he had, a tear."—*Gray.*

(*b*) "They made me queen of the May."—*Tennyson.*

(*c*) "Thou hast a tongue, come, let us hear its tune."
—Horace Smith.

(*d*) "Past all dishonour,
Death has left on her
Only the beautiful."—*T. Hood.*

(*e*) "Methinks we must have known some former state."
—*L. E. Landon.*

(*f*) "To scatter plenty o'er a smiling land,
And read their history in a nation's eyes,
Their lot forbade."—*Gray.*

EXERCISE LV.

Explain fully the mood of each verb in the following:—

(*a*) "Had I a heart for falsehood framed,
I ne'er could injure you."—*Sheridan.*

(*b*) "The good of ancient times let others state;
I think it lucky I was born so late."—*Sydney Smith.*

(*c*) "Oh, then, while hums the earliest bee,
Where verdure fires the plain,
Walk thou with me, and stoop to see
The glories of the lane!"—*Eb. Elliott.*

(*d*) "They make obeisance and retire in haste,
Too soon to seek again the watery waste:
Yet they repine not—so that Conrad guides,
And who dare question aught when he decides?"—*Byron.*

EXERCISE LVI.

Distinguish between gerunds and infinitives in the following:—

(*a*) "To gild refinèd gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper light
To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous excess."—*Shakespeare.*

(*b*) "To make mankind, in conscious virtue bold,
Live o'er each scene, and be what they behold:
For this the tragic muse first trod the stage,
Commanding tears to stream through every age."—*Pope.*

(*c*) "Good-night, good-night! parting is such sweet sorrow,
That I shall say good-night till it be morrow."—*Shakespeare.*

(*d*) "In framing an artist, art hath thus decreed,
To make some good, but others to exceed."—*Id.*

(*e*) "Giving is better than receiving."

EXERCISE LVII.

Explain all the adverbs, prepositions, and conjunctions in the following :—

(*a*) "Bunyan's famed Pilgrim rests that shelf upon:
A genius rare but rude was honest John."—*Crabbe.*

(*b*) "A second man I honour, and still more highly: him who is seen toiling for the spiritually indispensable; not daily bread, but the bread of life."—*Carlyle.*

(*c*) "This only grant me, that my means may lie
Too low for envy, for contempt too high."—*Cowley.*

(*d*) "A man that looks on glass,
On it may stay his eye;
Or, if he pleaseth, through it pass,
And then the heavens espy."—*G. Herbert.*

(*e*) "All precious things, discovered late,
To those that seek them issue forth;
For Love in sequel works with Fate."—*Tennyson.*

ANALYSIS (p. 86).

EXERCISE I.

1. What is a sentence? 2. Of what two parts must it consist? 3. What can form a subject? 4. Define a predicate. 5. What is necessary for the completion of some predicates? 6. Why are these completions called objects?

EXERCISE II.

Arrange in columns the subjects in the following, and say of what each consists :—

(*a*) The potato is wholesome. (*b*) Eat it. (*c*) "Hush!" said the mother. (*d*) "Hurrah!" rang from the ranks. (*e*) The lazy take most pains. (*f*) Thinking leads to action. (*g*) To learn meagrely means to beg eagerly. (*h*) Who loves not liberty? (*i*) Amassing wealth oft ruins health. (*k*) "Bravo!" shouted the audience. (*l*) Laughing is contagious.

EXERCISE III.

Supply subjects, and so make sentences of the following :—

(*a*) —— shall clothe a man with rags. (*b*) —— catch mice. (*c*) —— is a good dog. (*d*) —— tips the little hills with gold. (*e*) —— discovered America. (*f*) —— was killed by Brutus. (*g*) —— deserves play. (*h*) —— does not love his home? (*i*) —— makes a glad father. (*k*) —— fell great oaks.

EXERCISE IV.

Select the predicates in the following, and say of what each consists :—

1. A cheery old soul lives here. 2. It rains. 3. A live dog is better than a dead lion. 4. I am not the king. 5. The idle procrastinate. 6. The dead alone are happy. 7. We are all here. 8. Charity beareth all things. 9. Heroes die once. 10. No one loves a coward.

EXERCISE V.

Supply predicates to the following subjects :—

1. Short reckonings ——. 2. Boys ——. 3. A man ——. 4. Gold ——. 5. Diamonds ——. 6. A stitch in time ——. 7. David ——. 8. Lazy workmen ——. 9. Puss in boots ——. 10. Truth ——. 11. Beauty ——. 12. To be idle ——.

EXERCISE VI.

Select the objects in the following, and say of what each consists :—

(*a*) We loved him dearly. (*b*) The preacher cries "Prepare!" (*c*) Ruskin adores the beautiful. (*d*) Cats love to lie basking. (*e*) Each man plucked a rose. (*f*) Who does not love singing? (*g*) Friends dislike saying good-bye! (*h*) Him they found in great distress. (*i*) He destroyed all. (*k*) She left none behind. (*l*) One sailor saved the other. (*m*) One good turn deserves another.

EXERCISE VII.

Select the objects, distinguishing between direct and indirect :—

1. Give the knave a groat. 2. Thrice he offered him the crown. 3. He handed his daughter down-stairs. 4. They handed the visitors programmes. 5. The weather promises the anglers fine sport. 6. The boatswain taught the midshipman swimming. 7. Grant us a holiday. 8. The fox paid the crow great attention. 9. Thomas posted his uncle a letter. 10. The sailor-boys often bring their friends curiosities. 11. Play the children a tune.

EXERCISE VIII.

Supply objects to the following :—

1. Waste brings ——. 2. Perseverance merits ——. 3. She taught the little —— a new ——. 4. The postman brought —— a ——. 5. Few men enjoy ——. 6. He gave the poor —— a new ——. 7. The Queen prorogued ——.

FORMS FOR THE ANALYSIS OF SENTENCES

SCHEME I.

Subject.	Predicate.	Object.
The sun	shines.	
The soldiers	were brave.	
A good son	obeys	his parents.
Ripe corn-fields	always rejoice	the farmer's heart.
The child	appears ill.	

SCHEME II.

Subject.	Enlargement.	Predicate.	Extension.	Object.	Enlargement.
Thompson	the carpenter	mended	very soon	the gate	broken.
The company	of huntsmen	had taken	early next morning	departure	their.
The princes	of Europe	have found	recently	a plan	better.
Parmenio	the Grecian	had done	once	something	pleasing to the multitude.

SCHEME III.

1. Maud Müller	*Subject.*
2. on a summer's day,	*Extension of predicate* (3).
3. Raked	*Predicate.*
4. the meadow	*Object.*
5. sweet with hay.	*Enlargement of object* (4).
1. But	(*connective word*).
2. knowledge	*Subject.*
3. to their eyes	*Extension of predicate* (7).
4. her ample	*Enlargement of object* (5).
5. page,	*Object.*
6. Rich with the spoils of time	*Enlargement of object* (5).
7. did unroll	*Predicate.*
8. ne'er.	*Extension of predicate* (7).

SCHEME IV.

Analyse :—

"Those who are conversant with books well know how often they mislead us, when we have not a living monitor at hand to assist us in comparing theory with practice."—*Junius.*

A.	1. Those	*Subject* (6).
B.	2. who	*Subject* (3).
	3. are conversant with	*Predicate* (=*understand*).
	4. books	*Object* (3).
A.	5. well	*Extension of manner* (6).
	6. know	*Predicate.*
C.	7. how often	*Extension of time* (9).
	8. they	*Subject* (9).
	9. mislead	*Predicate.*
	10. us,	*Object* (9).
D.	11. when	(*Conjunction*).
	12. we	*Subject* (13).
	13. have	*Predicate.*
	14. not	*Extension of negation* (13).
	15. a living	*Enlargement* (16).
	16. monitor	*Object* (13).
	17. at hand	*Extension of place* (13).
	18. to assist us in comparing theory with practice.	*Enlargement* (16).

A. Principal sentence.
B. Adjective sentence to (*A*) (1).
C. Noun sentence to (*A*) (6).
D. Adverbial sentence to (*C*) (9).

SCHEME V.

Analyse: "Various were the conjectures of the company on this occasion: some imagined he had mistaken the place of rendezvous, as he had never been at church since he had first settled in that parish; others believed he had met with some accident, in consequence of which his attendants had carried him back to his own house."—(Smollett.)

Sentence.	Kind.	Relation.	Subject.	Enlargement.	Predicate.	Extension.	Object.	Enlargement.
A. Various were the conjectures of the company on this occasion:	Simple		The conjectures	of the company	were various	on this occasion:		
B. some imagined	Principal		some		imagined		(*C*)	
C. he had mistaken the place of rendezvous, (as)	Noun sentence	Subordinate to (*B*)	he		had mistaken	(*D*)	the place	of rendezvous
D. he had never been at church (since)	Adverbial sentence of reason	Subordinate to (*C*)	he		had been	(1) never (2) at church (3) (*E*).		
E. he had first settled in that parish;	Adverbial sentence of time	Subordinate to (*D*)	he		settled	(1) first (2) in that parish;		
F. others believed	Principal	Co-ordinate with (*B*)	others		believed		(*G*)	
G. he had met with some accident,	Noun sentence	Subordinate to (*F*)	he		had met with		accident	(1) some (2) (*H*)
H. in consequence of which his attendants had carried him back to his own house.	Adjective sentence	Subordinate to (*G*)	attendants	his	had carried	(1) back to his own house (2) in consequence of which	him	

EXERCISE IX.

Analyse the following according to Scheme I. :—

(*a*) Cowards fear themselves. (*b*) He appears earnest. (*c*) Swimming teaches self-reliance. (*d*) To labour is to pray. (*e*) "Beware," said the sentry. (*f*) Make haste. (*g*) The bells are chiming. (*h*) George told his father the truth. (*i*) Stop. (*k*) Plumbers stop the leaks. (*l*) The pipe leaks. (*m*) The field yields the farmer a fortune. (*n*) Love not sleep. (*o*) Here we are. (*p*) The child brought the invalid a garland. (*q*) The captain will give the crew a warning. (*r*) Luna shows the traveller the way. (*s*) Phœbus loves gilding the corn-fields. (*t*) Chanticleer announces the morn. (*u*) Mary, call the cattle.

EXERCISE X.

Of what may enlargements consist?

Point out the enlargements, and say of what kind each is :—

1. A good little girl sat under a tree. 2. Wilful waste makes woful want. 3. A desire to excel actuates Smith, the foreman. 4. A ramble on a summer evening restores the drooping spirit. 5. Feeling sorry, he gave the poor old fellow a hearty meal. 6. William, the captain of the school, knowing the game, taught the new scholars the rules. 7. One man's meat is another man's poison. 8. Remembering your duty, visit the sick.

EXERCISE XI.

Supply enlargements in Exercise IX.

EXERCISE XII.

Select the extensions in the following, and say of what each consists :—

1. Sweetly sing soft songs to me. 2. In a whisper she gave them the order. 3. They filled the gardens quickly and completely. 4. Inch by inch the spider travelled. 5. I come to bury Cæsar. 6. Listen patiently to hear the nightingale. 7. Everything passed off successfully. 8. The tide came creeping up the beach. 9. The old man walks with two sticks.

EXERCISE XIII.

Supply extensions to Exercise IX.

EXERCISE XIV.

Analyse the following sentences according to Scheme II. :—

(*a*) "I will make thee beds of roses."—*C. Marlowe.*

(*b*) "Then came the Autumne all in yellow clad."—*Spenser.*

(*c*) "Give me my scallop-shell of quiet,
My staff of faith to walk upon."—*Raleigh.*

(*d*) "Thus clad and fortified, Sir Knight
From peaceful home set forth to fight."—*Butler.*

(*e*) "Dear Thomas, didst thou ever pop
Thy head into a tinman's shop?"—*M. Prior.*

(*f*) "One morn a Peri at the gate
Of Eden stood, disconsolate."—*T. Moore.*

(*g*) "The spirits of your fathers
Shall start from every wave."—*Campbell.*

(*h*) "The castled crag of Drachenfels
Frowns o'er the wide and winding Rhine."—*Byron.*

EXERCISE XV.

Number the parts of the following sentences according to Scheme III., and say what each is :—

(*a*) "Sometime we'll angle in the brook,
The freckled trout to take."—*M. Drayton.*

(*b*) "The shepherd swains shall dance and sing
For thy delight each May morning."—*C. Marlowe.*

(*c*) "Read in these roses the sad story
Of my hard fate, and your own glory."—*Carew.*

(*d*) "Thy gentle flows of guiltless joys,
On fools and villains ne'er descend."—*Johnson.*

(*e*) "The cheerfu' supper done, wi' serious face,
They, round the ingle, form a circle wide."—*Burns.*

EXERCISE XVI.

Analyse the following sentences :—

(*a*) "Attend, ye gentle powers of musical delight."—*Akenside.*

(*b*) "Through the trembling ayre
Sweet-breathing Zephyrus did softly play."—*Spenser.*

(*c*) "When then shall Hope and Fear their objects find?"—*Johnson.*

(*d*) "Close by the regal chair
Fell Thirst and Famine scowl
A baleful smile upon their baffled guest."—*Gray.*

(*e*) "The Sundays of man's life,
Threaded together on time's string,

Make bracelets to adorn the wife
Of the eternal glorious king."—*George Herbert.*

(*f*) "The trenchant blade, Toledo trusty,
For want of fighting was grown rusty."—*Butler.*

(*g*) "With beating heart to the task he went."—*Scott.*

(*h*) "How calmly gliding through the dark-blue sky,
The midnight moon ascends!"—*Southey.*

EXERCISE XVII.

1. What is a compound sentence? 2. How are co-ordinate sentences sometimes contracted? 3. Show that relative pronouns are sometimes used as conjunctions. 4. Analyse the following compound sentences according to Scheme II. :—

(*a*) "Of conversation sing an ample theme,
And drink the tea of Heliconian stream."—*Chatterton.*

(*b*) "Come forth into the light of things,
Let Nature be your teacher."—*Wordsworth.*

(*c*) "He gazed at the flowers with tearful eyes,
He kissed their drooping leaves."—*Longfellow.*

(*d*) "On piety, humanity is built;
And, on humanity, much happiness."—*Young.*

(*e*) "On the green bank I sat and listened long."—*Dryden.*

(*f*) "O, young Lochinvar is come out of the west,
Through all the wide Border his steed was the best,
And, save his good broadsword, he weapons had none;
He rode all unarmed, and he rode all alone."—*Scott.*

EXERCISE XVIII.

Expand the adjectives in the following into phrases:—

1. A merciful man considers his beast.
2. The mistress scolded the lazy servant.
3. A ragged man went down the lane.
4. The plague carried off the young ones.
5. Numerous birds were found dead.
6. Sailors dislike a dead calm.

EXERCISE XIX.

Expand the adverbs in the following into phrases:—

1. Green seldom tries the eye.
2. The soldiers rested there.
3. The man answered the charge easily.
4. Ill weeds grow apace.
5. Dead dogs never bark.
6. Come quickly.

EXERCISE XX.

Analyse the sentences in Exercises XVIII. and XIX.

EXERCISE XXI.

1. What is a complex sentence? 2. Define a subordinate sentence. 3. In what three ways can subordinate sentences occur? 4. How can subordinate sentences be co-ordinate? 5. Make the following simple sentences complex by expanding the adjective into an adjectival sentence:—

(*a*) Empty vessels make the most noise.
(*b*) The kitchen clock keeps time.
(*c*) Small strokes fell great oaks.
(*d*) A hard hand often owns a soft heart.
(*e*) The relentless reaper destroyed the lovely bloom.
(*f*) Is this the Thracian robber?
(*g*) A modest violet grew in a shady bed.
(*h*) I said to my nearer comrade, "Hush!"

EXERCISE XXII.

Make subordinate sentences by the expansion of the adverbs in the following:—

1. He writes legibly.
2. The king behaved shamefully.
3. The rich deride the poor very seldom.
4. Men often think themselves immortal.
5. Demosthenes gradually became free of speech.
6. Stephenson overcame difficulties bravely.

EXERCISE XXIII.

Change the subjects or objects into sentences:—

1. It is good for us to be here.
2. He soon learnt to read.
3. To love one's child is natural.
4. Carelessness brings its punishment.
5. Being deserving should precede success.
6. Reigning in peace is more glorious than dying in war.
7. Borrowing means sorrowing.
8. Lending is not always befriending.

EXERCISE XXIV.

Analyse the following sentences according to Scheme IV.:—

(*a*) "The harp that once through Tara's halls
The soul of music shed,
Now hangs as mute on Tara's walls
As if that soul were fled."—Moore.

(*b*) "The autumn winds rushing
Waft the leaves that are searest,
But our flower was in flushing
When blighting was nearest."—*Scott.*

(*c*) "Her beads while she numbered, the baby still slumbered,
And smiled in her face, while she bended her knee.
'Oh! blessed be that warning, my child, thy sleep adorning,
For I know that the angels are whispering with thee.'"
—*S. Lover.*

EXERCISE XXV.

Analyse the following sentences according to Scheme V.:—

(N.B.—*This is the scheme prescribed by the Department for the scholarship examination.*)

(*a*) "And ye that byde behinde,
Have ye none other trust,
As ye of clay were cast by kynd,
So shall ye waste to dust."—*Sir T. Wyatt.*

(*b*) "Ah! yet, e'er I descend into the grave,
May I a small house and large garden have!
And a few friends, and many books, both true,
Both wise, and both delightful too!"—*Cowley.*

(*c*) "Ring ye the bells, ye young men of the town,
And leave your wonted labours for this day:
This day is holy; do you write it down,
That ye for ever it remember may."—*Drayton.*

(*d*) "This above all—to thine own self be true;
And it must follow, as the night the day,
Thou canst not then be false to any man."—*Shakespeare.*

EXERCISE XXVI.

Analyse, as in the preceding:—

(*a*) "Take physic, pomp;
Expose thyself to feel what wretches feel;
That thou may'st shake the superflux to them,
And show the heavens more just."—*Shakespeare.*

(*b*) "When God with us was dwelling here,
In little babes He took delight;
Such innocents as thou, my dear,
Are ever precious in His sight."—*G. Wither.*

(*c*) "That man is freed from servile bands,
Of hope to rise, or fear to fall;
Lord of himself, though not of lands,
And having nothing, yet hath all."—*Wotton.*

(*d*) "The seas are quiet when the winds give o'er;
So calm are we when passions are no more;
For then we know how vain it was to boast
Of feeling things too certain to be lost."—*Waller.*

EXERCISE XXVII.

Analyse, as before:—

(*a*) "Let me tell the adventurous stranger,
In our calmness lies our danger;
Like a river's silent running,
Stillness shows our depth and cunning."—*Durfey.*

(*b*) "Presently my soul grew stronger; hesitating then no longer,
'Sir,' said I, 'or madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you.'"—*Poe.*

(*c*) "'My Lord has need of these flowerets gay,'
The reaper said, and smiled;
'Dear tokens of the earth are they,
Where He was once a child.'"—*Longfellow.*

WORD-BUILDING (p. 100).

EXERCISE I.

1. What is a *root?* 2. Distinguish between *root* and *stem.* 3. To what are inflexions made? 4. Define *derivative.* 5. What are *prefixes* and *suffixes?* 6. Give a general rule for their use. 7. What is a *hybrid?* 8. Define *compound* as applied to words. 9. Say of each of the syllables of the following words whether it is a prefix, a suffix, a root, a derivative or an inflexion: *un-law-ful, male-child-ren, dis-lik-ing, short-sight-ed, ink-stand, man-serv-ant.*

EXERCISE II.

Show that the following words are compounds of two nouns:—
Monday, wheatfield, rainbow, homestead, keystone, Ladyday, Michaelmas, costermonger, steamship, sheriff, viceroy, and *drake.*

EXERCISE III.

Of what *Part of Speech* is each of the words of the following compounds?—
Whetstone, outlay, shepherd, soft-soap, nightmare, backbone, scapegrace, lady, wheatear, fieldfare, upstart, and *steward.*

EXERCISE IV.

In the following compound adjectives say to what *Class of Word* each part belongs:—

Skyblue, stiffnecked, Lord-Mayor-like, overreaching, stonecold, stark-mad, weather-beaten, threadbare, wardrobe, hairsplitting, icebound, awe-stricken, and *footsore.*

EXERCISE V.

What other Parts of Speech have been used to make up the following compound verbs?—

Outface, handcuff, clearstarch, outnumber, whitewash, ingather, out-bid.

EXERCISE VI.

Comment on each of the following adverbs:—

Needs, aboard, afloat, well, thither, how, withal, albeit, seldom, rather, whilst, whence.

EXERCISE VII.

Show the force of each of the prefixes in the following words:—

Unloose, unthankful, forehead, bewail, withdrew, misrepresent, begrime, wanhope, gainsay, behoof, forlorn, benighted, atone.

EXERCISE VIII.

Justify the use of the prefixes in the following by the meaning of each word:—

Engrave, offcast, overdone, inmost, overland, underpay, outcome, thoroughfare, embalm, overstep, welfare.

EXERCISE IX.

Name the prefixes in the following, showing, where necessary, the *assimilation*:—

Allure, acclaim, abstract, absolve, assume, affront, aspire, attract, arrest, aggravate, address, pardon.

EXERCISE X.

Show the force of the prefixes in—*biped, ambient, circumnavigate, anticipate, coeval, desuetude, cispontine, transit, countenance, country-dance, corrode, desiccate, emigrate, extramural.*

EXERCISE XI.

Account for the variations from the original prefix in each of the *following*:—

Differ, irregular, impending, illiberal, ignoble, embrace, *occur, sedition.*

EXERCISE XII.

Show the value of the prefixes in the following :—

Interlude, nonpareil, malefactor, international, intramural, penumbra, remit, occasion, permeate, oblige, post-obit, predicate, retrovert, preterite, secure, prevent.

EXERCISE XIII.

Explain the prefixes, noting the cases of assimilation :—

Vicar, suffer, surfeit, viscount, traduce, trespass, succeed, unified, subtrahend, segregate, succumb, ultramarine, superhuman, suffix, surface.

EXERCISE XIV.

Give instances of *in* becoming *il, ir, im, ig ;* and of *ob* becoming *oc, of, o, op.* State a general rule for such changes.

EXERCISE XV.

Select the prefixes, and justify the use of each :—

Epidemic, endemic, autonomy, eclectic, dyspepsia, archiepiscopal, diatonic, cataclysm, apostasy, antipathy, anagram, catastrophe, eccentric, perimeter.

EXERCISE XVI.

Show the value of the prefixes in—*monologue, Pantheon, syllable, metathesis, periosteum, hyposulphite, programme, hyperbole, hemiplegia, euphony, synthesis, Polynesia, monarchy.*

EXERCISE XVII.

Give the *root* and the *suffix* in each of the following :—

Fodder, trickster, thrift, baxter, penmanship, hammock, loveliness, straddle, sapling, chippings, sisterhood, carter, starling, collier, sawyer.

EXERCISE XVIII.

Explain fully the suffixes in the following :—

Mitten, earldom, stealth, breadth, handicraft, rimecraft, drunkard, laddie, hardship, haft, spindle, shuttle, brazier, whiting, hilt, handle.

EXERCISE XIX.

Show the effect of the suffix, by giving the meanings of the following words :—

Frolicsome, knotty, drowned, clayey, woollen, leeward, awkward, scornful, shamefaced, saintlike, knavish, friendly, Spanish, bootless, sweetish, scuttled, glad, left.

EXERCISE XX.

In the following adverbs show the force of the suffixes, noting *hybrids* in passing:—

Always, straightway, candidly, duly, once, mysteriously, nowise, sulkily, stealthily, sidelong, seldom, peculiarly.

EXERCISE XXI.

Show the effect of the suffix in each of the following verbs:—

Stalk, snivel, falter, strengthen, flush, twitter, dribble, trundle, gush, glister, blush, draggle.

EXERCISE XXII.

In the following nouns show the value of each suffix:—

Actor, testament, brigandage, librarian, consonant, guttural, resident, radiance, patrimony, tension, lapidary, graduate, conduct, presbyter, reticule.

EXERCISE XXIII.

Explain each of the component parts of the following *hybrids*:—

Colour, frailty, bigamy, atonement, oddment, bondage, starvation, foreigner, bilingualism, unjustly, grandfather, martyrdom, ungrateful, handkerchief, unconceitedly, falsehood, demigod, witticism, unacted, artful, Cockneyism, Bowdlerise, blackguardism, cerecloth, druggist, surname.

EXERCISE XXIV.

Give the meanings of the suffixes in Exercise XXIII.

EXERCISE XXV.

1. What are the following pairs of words called? *Potion* and *poison; cadence* and *chance.* 2. Give the corresponding word to each of the following: *benison, chattels, malediction, channel, hotel, redemption.* 3. Give the meanings of the suffixes.

EXERCISE XXVI.

Give the meaning of each of the suffixes in the following adjectives:—

Arabesque, ratable, torrid, arenaceous, mundane, sequent, peninsular, riparian, aromatic, ductile, pedantic, submissive, feminine, virulent, jocose, valedictory, moribund, umbrageous.

EXERCISE XXVII.

1. Arrange the following words and their *doublets* in two columns, distinguishing the French from the Latin. 2. Explain the suffixes in the words and the *doublets* you supply. *Loyal, regal, fragile, caitiff, second, particle, sample, species.*

EXERCISE XXVIII.

In the following verbs explain the suffixes :—

Amplify, expedite, estimate, coalesce, deify, publish, pacify, alienate, embellish, permeate, extinguish.

EXERCISE XXIX.

Show the force of the suffixes in the following, distinguishing between the Greek and hybrid words :—

Axiomatic, theorist, philanthropy, witticism, theorist, nepotism, paralysis, deism, pessimist, panorama, minimise.

EXERCISE XXX.

Show the derivation of the following, carefully noting *hybrids* :—

Broth, bough, gnaw, father, bier, brick, know, batch, beetle, kitten, quickset, beadle, chilblain, net, jetsam, nickname, borrow, blush, kind, mead, bakery, club, bugle, draught, window, eyelet.

EXERCISE XXXI.

Derive the following words :—

Nightingale, orchard, wright, wrong, grove, whole, trade, stock, taught, twig, till, garlic, lady, lodestar, wake, might, nozzle, stile, scoop, waddle, lair, pickerel, scuttle, slog, weft, wanton, reap, scrape, sleeve.

EXERCISE XXXII.

Select from the following Latin words those coming through the French, and give their derivation :—

Inert, claret, ditto, arcade, precinct, indent, peal, ancestor, December, courage, city, meridian, cordial, clause, deign, donor, April, excuse, occur, course, damsel, domineer, chapter, alto.

EXERCISE XXXIII.

From the following select those words coming direct from the Latin, and give their derivation :—

Exculpate, alimony, reception, altercation, deception, chant, agile, miscreant, agrarian, excuse, equinox, brief, cruise, bissextile, corpse, clamour, eager, auction.

EXERCISE XXXIV.

From the following list select the words coming *indirectly* from the Latin, and give their derivation :—

Fount, domiciliary, colloquy, mirage, friar, relict, infringe, liable,

force, religion, affluent, leaven, flexible, renegade, collapse, dismount, feat, profile, conjoint, annex, exhibit, facet, grateful, memoir.

EXERCISE XXXV.

Select the words of direct Latin origin :—

Dormouse, fusible, duke, profound, ludicrous, genteel, manse, redeem, gesture, absolute, aberration, progress, scent, probity, poignant, repair, quarry, vow, tense, terrible, urbane, insidious, sexton, sacrilege, plausible.

EXERCISE XXXVI.

Give the derivation of each of the following words :—

Date, cosmetic, surgeon, nausea, dogma, economy, dynamite, catarrh, hematite, idiot, melancholy, hieroglyphic.

EXERCISE XXXVII.

Give two roots for each of the following words :—

Hypocrite, aerolite, demagogue, onomatopoetic, lithotomy, tetrarch, kaleidoscope, hydrophobia, heliotrope, catastrophe, evangelist.

EXERCISE XXXVIII.

State the origin of the following words :—

Lizard Point, panic, tantalise, petrel, chimera, cravat, cicerone, martinet, dunce, euphuistic, saturnine, hermetically.

EXERCISE XXXIX.

Trace the following words to their origin :—

Peach, cherry, damson, rhubarb, pheasant, dollar, florin, guinea, solecism, pistol, laconic, utopian, lumber.

EXERCISE XL.

Show the origin of the following words :—

Babble, intoxicate, gadfly, belfry, liquorice, bustard, luncheon, easel, buttery, custard, sheaf, carouse, stirrup, causeway, treacle, crayfish, verdigris.

EXERCISE XLI.

Compare the original with the modern meaning of the following words :—

Sycophant, allow, restive, gazette, amuse, handsome, awkward, knave, blackguard, mere, brat, painful, censure, cunning, preposterous, silly, vivacity.

PLAN FOR PARSING.

When parsing a word observe the following rules:—

(i) Use no abbreviation that is vague; avoid the *possibility* of being misunderstood.

(ii) When any other word is quoted, underline it, or use marks of quotation.

(iii) Use the following terms, when applicable, and in the order as arranged:

NOUNS.—KIND. PROPER; COMMON; COLLECTIVE; ABSTRACT.

GENDER. MASCULINE; FEMININE; COMMON; NEUTER.

NUMBER. SINGULAR; PLURAL.

PERSON. FIRST; SECOND; THIRD.

CASE. NOMINATIVE, subject of the verb ——; in apposition with ——; of address (VOCATIVE); absolute; after copulative verb ——.

POSSESSIVE, limiting the noun ——.

OBJECTIVE, governed directly by the transitive, factitive, causative, prepositional, or cognate verb, or the participle ——; or indirectly by the verb or participle —— (DATIVE); or adverbial object; or governed by the preposition ——; or by the governing Adjective ——; or in apposition with ——.

PRONOUNS.—KIND. PERSONAL; RELATIVE, agreeing with its antecedent in gender, person, and number; INTERROGATIVE; INDEFINITE; RECIPROCAL; EMPHATIC; REFLEXIVE;

GENDER,
NUMBER,
PERSON,
CASE. } As in nouns.

ADJECTIVES.—KIND. QUALITATIVE, positive, comparative, or superlative degree, going with the noun ——; QUANTITATIVE, indefinite or definite, numeral, cardinal, or ordinal, or distributive, limiting the noun ——; DEMONSTRATIVE, pointing out the noun ——.

VERBS.—CLASS. TRANSITIVE (active or passive VOICE);
INTRANSITIVE;
AUXILIARY, of voice, mood, tense, or emphasis.

CONJUGATION. STRONG or WEAK.

MOOD. INDICATIVE, assertive or interrogative;
IMPERATIVE; SUBJUNCTIVE; INFINITIVE (nominative, objective, or gerundial).

TENSE. PRESENT; PAST; FUTURE. Perfect (complete), imperfect (incomplete), indefinite, continuous (progressive).

PERSON, NUMBER. } Agreeing with the subject ——.

(PARTICIPLE) (ACTIVE, qualifying the noun or pronoun ——, and governing the noun or pronoun ——; or PASSIVE).

ADVERBS.—Of TIME, PLACE, MANNER, ASSERTION, or REASONING, modifying the verb ——; of DEGREE modifying the adverb or adjective ——.
DEGREE of comparison (Pos.; Comp.; Sup.)

PREPOSITIONS.—SIMPLE or COMPOUND, governing the noun or pronoun ——.

CONJUNCTIONS.—CO-ORDINATE.
SUBORDINATE.

SELECTIONS FROM QUESTIONS SET AT THE PUPIL-TEACHER AND SCHOLARSHIP EXAMINATIONS.

The figures following some of the Questions refer to the page in Meiklejohn's Grammar.

PUPIL-TEACHERS.—FIRST YEAR.

Requirements.—Parsing and analysis of simple sentences, with knowledge of the ordinary terminations of English words. Writing from memory the substance of a passage of simple prose, read with ordinary quickness.

SET A.

1. "*Toll* for the *brave!*
Brave Kempenfelt *is gone.*
His *last sea-fight* is *fought;*
His work of glory *done.*"

Analyse these lines, and parse the words in italics.

2. Explain the use of the adjective *brave* in the first line, and give similar instances. (10.)

3. Write out the past indefinite tense of each of the verbs, *toll, go, do, fight.* (46.)

SET B.

1. "Cowards die many times before their death,
The valiant only taste of death but once."—*Shakespeare.*

Analyse these lines, and parse them.

2. Point out any *English* terminations in them; and give instances of words with a similar ending. (117.)

3. What is meant by *mood*, and how many moods are there? Write out the imperative mood of the verb *to die.* (38.)

SET C.

1. Parse and analyse the following:—

"And now a gallant tomb they raise,
With costly sculptures decked;
And marbles storied with his praise
Poor Gelert's bones protect."

2. Distinguish between an *inflexion* and a *suffix*, illustrating your answer from the lines above. (100.)

3. Explain the apostrophe in *Gelert's*. Write down the possessive case plural number of *woman*, *ox*, *mouse*, *child*, and *son-in-law*. (20.)

4. When a singular noun ends in an *s* sound, how is the possessive sign affected? Give examples. (20.)

SET D.

1. "*Here* Ouse, *slow winding* through a level *plain*
Of spacious *meads*, with cattle *sprinkled o'er*,
Conducts the eye *along* his sinuous course
Delighted."—*Cowper*.

Analyse the above, parsing the words in italics.

2. Mention verbs ending in *le*, like *sprinkle*. (118.)

3. Give examples of adjectives ending in *ish* and *en*, and explain the significance of those terminations. (116.)

SET E.

1. "*Having reached* the house,
I found *its rescued* inmate *safely lodged*,
And in *serene* possession of *himself*
Beside a fire."

Analyse these lines, and parse the words printed in italics.

2. What are the different meanings of the English termination *en* when added to a noun, an adjective, and a verb? Give instances. (116-118.)

3. How would you parse a noun fully? Explain each term you use. (11.)

SET F.

1. "*But now*
To the wide *world's* astonishment, *appeared*
A glorious *opening*, the *unlooked-for* dawn
That *promised* everlasting *joy* to France."

Analyse these lines, and parse the words printed in italics.

2. State any English terminations of adjectives which mean *belonging to*, *likeness*, *direction*, and *negation*, and give instances of words in which they occur. (116-118.)

3. What is meant by regular, irregular, auxiliary, defective, transitive, and intransitive verbs? Give examples.

SET G.

1. Parse this sentence—

"He needs strong arms who swims against the tide."

2. Say how many sentences there are in this verse, and what is the subject and predicate of each—

"Sweet bird! thy bower is ever green,
Thy sky is ever clear;
Thou hast no sorrow in thy song,
No winter in thy year."

3. Explain what is meant by a participle, and give examples. (40.)

4. Show the meaning of the final syllable in each of the following words, and give other examples of words of the same formation: *oxen*, *golden*, *darken*, *bounden*, *duckling*, *streamlet*, *readable*, *singer*, *peaceful*, *faithless*. (116-118.)

SET H.

"I now gave *over* any more thoughts of the ship, or *of* anything out of her, *except what* might *drive* on shore from her wreck, *as* indeed *divers* pieces of her afterwards *did;* but those things were of small use to me."

1. Parse the words in italics.

2. Define the *adverb* and the *preposition*, and illustrate the distinction by examples from the above sentence.

3. Give the *plural* forms of the following pronouns: *mine*, *me*, *thine*, *she*, *him*, *my*, *herself*, *whatever*.

SET I.

1. "*Bounded* the *fiery steed* in air,
The rider *sat erect* and fair,
Then like a bolt from steel cross-bow
Forth launched, *along* the plain they go."

Analyse this passage, and parse the words in italics.

2. What is case? How do you know the nominative, possessive, and objective cases? (19.)

3. Point out the affixes, with their meaning, in the following words: *scholar*, *goodness*, *friendship*, *maiden*, *speaker*, *lambkin*. (116-118.)

SET K.

1. Give instances (1) of nouns which have no singular, and (2) of nouns which have no plural.

2. When is the plural suffix *s* pronounced like *z?* (16.)

3. Parse as fully as you can the words in italics in the following lines:—

"*See* the dew-drops *how* they kiss
Every little flower *that is*,
Hanging on their velvet heads
Like a *string* of crystal beads."

4. Analyse the above.

SET L.

1. Which consonants are called *flats*, and which are called *sharps?* (6.)

2. State the distinction between *strong* and *weak* verbs; and give the past tense and passive participles of the following verbs: *to creep, peep, teach, reach, flay, pay, slay, read, lead, tread.* (43-45.)

3. Give the comparative and superlative of the adjectives: *evil, little, fore, old, sad, bad, happy, gay.* (33.)

4. Parse the following:—

> "Neither a borrower nor a lender be,
> For loan oft loses both itself and friend."

PUPIL-TEACHERS.—SECOND YEAR.

Requirements.—Parsing and analysis of sentences, with knowledge of the chief Latin prefixes and terminations. Paraphrase of a short passage of poetry.

SET A.

1. "*She*, good *cateress*,
Means her provision *only* to the *good*,
That live according to her sober laws,
And holy *dictate* of *spare* temperance."—*Comus.*

Analyse the above, parsing the words in italics.

2. What Latin prefixes and terminations do you see in it? (119-121.)

3. Paraphrase the passage. ("She" refers to "Nature.") (176.)

4. How is the prefix *in* (meaning *not*) modified in composition? Give instances. (108.)

SET B.

"In *short*, you *will* find *that* in the *higher* and better class of works of fiction and imagination, you possess all you *require* to strike your grappling-irons into the souls of the people, *and* to *chain* them willing *followers* to the car of civilisation."

1. Analyse the above passage.

2. Parse the words in italics.

3. Show wherein prepositions and conjunctions are *like* and wherein they are *unlike.* (58.)

4. When is a noun said to be in the nominative, possessive, and objective cases respectively? (19.)

SET C.

1. Analyse the following from the words "then burst his mighty heart," and parse the words in italics:—

"For when the noble Cæsar saw him *stab*,
Ingratitude, more strong than *traitors'* arms,
Quite vanquished him: then *burst* his mighty *heart*,
And in his mantle muffling *up* his face,
Even at the base of Pompey's statua,
Which all the while ran blood, great Cæsar *fell*."—*Julius Cæsar.*

2. Point out and explain the force of the adjective suffixes in the following:—

"At which time would I, being but a moonish youth, grieve, be effeminate, changeable, proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles."—*Shakespeare.* (123.)

3. Paraphrase the following:—

"Music the fiercest grief can charm,
And fate's severest rage disarm;
Music can soften pain to ease,
And make despair and madness please;
Our joys below it can improve,
And antedate the bliss above." (176.)

SET D.

1. "*Far up* the *lengthening* lake were spied
Four *darkening* specks upon the tide,
That, slow enlarging on the view,
Four manned and masted *barges grew*,
And, bearing *downwards* from Glengyle,
Steered full upon the opening isle."

Turn this passage into prose. (176.)

2. Analyse the above passage, and parse the words in italics.

3. What is the meaning of *ad*, *ex*, and *ob?* Give words in which they occur. How and when are they sometimes changed in composition? (107, 108.)

SET E.

1. "Immortal *glories* in my mind *revive*,
And in my soul *a thousand passions strive*,
When Rome's *exalted beauties* I *descry*,
Magnificent in piles of ruin *lie*."—*Addison.*

Analyse the above, parsing the words in italics.

2. Point out any Latin prefixes in the above, and give their meanings; and instance other words in which they occur. (107, 108.)

3. Paraphrase the following:—

"He that holds fast the golden mean,
And lives contentedly between
The little and the great,
Feels not the wants that pinch the poor,
Nor plagues that haunt the rich man's door,
Embittering all his state." (176.)

SET F.

"They *do not* err
Who say *that when* the poet dies
Mute nature *moans* her worshipper,
And celebrates his *obsequies;*
Who say tall cliff and cavern *lone*
For the *departed* Bard *make moan.*"

Paraphrase this passage, analyse the subordinate sentences, and parse the words printed in italics. (176.)

2. What Latin prefixes occur in the above passage? Mention some words in which these prefixes undergo a modification. (107, 108.)

3. State the various kinds of subordinate sentences. Why are they so called? and how are they distinguished? (94.)

SET G.

1. "*Hadst* thou *but lived, though* stripped of power,
A *watchman* on the *lonely* tower,
Thy thrilling trump had roused the land,
When fraud *or* danger *were* at hand."

Paraphrase this passage, analyse it, and parse the words printed in italics. (176.)

2. Give the meanings of the following Latin prefixes, and illustrate each by two English words: *ad, ante, contra, extra, retro, sub, ultra.* (107, 108.)

3. State, with examples, some of the Latin terminations in English abstract nouns. (119.)

SET H.

1. "The *service done*, the mourners stood *apart;* he called to mind how he had seen her *sitting* on that *very* spot, and how her book had *fallen* on her lap as she was gazing with a pensive face upon the sky. *Another* told how he had wondered *that one* so *delicate* as she should be so bold; how she had never *feared* to enter the church *alone* at night."

(*a*) Point out the *subordinate* conjunctions in the above. State *to which* class of subordinate conjunctions each belongs, and show why *such* conjunctions are called subordinate. (60.)

(*b*) Parse the words in italics.

2. How can you tell when the following are used as adverbs, and when as conjunctions?—*after*, *before*, *since*. Give examples of them in both uses. (60.)

SET I.

1. "The pass was left; for then they wind
Along a wide and level green,
Where neither tree nor tuft was seen."—*Scott.*

(*a*) Show from the above passage that conjunctions may join both principal to principal sentences and subordinate to principal sentences. (94.)

(*b*) Parse the participles in the above, and show how participles differ from verbs. (40.)

2. In analysis an enlargement is said always to be an adjective, or to partake of the nature of an adjective. This being so, what parts of a sentence are (properly speaking) capable of enlargement? Give examples of such enlargements. (94.)

SET K.

1. "It is the first mild day of March,
Each minute sweeter than before;
The redbreast sings from the tall larch
That stands beside our door.
My sister! ('tis a wish of mine)
Now that our morning meal is done,
Make haste, your morning tasks *resign*,
Come forth, and feel the sun."— *Wordsworth.*

(*a*) How many sentences are there in the above? Assign each to the class to which it belongs.

(*b*) Parse the words in italics.

2. What are corresponding conjunctions? Give a list of them. (60.)

SET L.

1. "Before a novice can commence the study of any science, he must make himself acquainted with the terms employed in that science."

(*a*) Point out the principal and the adverbial sentence in the above, and show why each is so called. (95.)

(*b*) Mention other kinds of subordinate sentences besides adverbial, and give an example of each. (94.)

(*c*) Point out, and carefully parse, the participles and auxiliary verbs in the above.

2. What are causal conjunctions? Why are they so called? Give examples. (60.)

PUPIL-TEACHERS.—THIRD YEAR.

Requirements.—Parsing, analysis, and paraphrasing of complex sentences. Prefixes and affixes generally. Knowledge of the simple tests by which English words may be distinguished from those of foreign origin.

SET A.

1. Analyse the following, parsing the words in italics:—

"Oh, how *it yearned my heart*, when I *beheld*,
In London streets *that coronation day*,
When Bolingbroke rode on roan Barbary!
That horse, *that* thou so often hast *bestrid*,
That horse, that I so carefully have dressed!"—*Richard II.*

2. What are impersonal verbs? Give examples.
3. What is the origin and force of the particle *be* in *beheld*, *bestrid?* Give instances of it as a prefix to *nouns*. (104.)
4. Most monosyllabic words are of *English* origin. Point out any exception to this rule in the above. (132.)

SET B.

1. "The whole cavalcade paused simultaneously when Jerusalem appeared in view; the greater number fell upon their knees, and laid their foreheads in the dust, whilst a profound silence, more impressive than the loudest exclamations, prevailed over all; even the Moslems gazed reverently on what was to them also a holy city, and recalled to mind the pathetic appeal of their forefather, 'Hast thou not a blessing for me, also, O my father?'"

Paraphrase this passage. (177.)

2. Point out the subordinate sentences in it, analyse the two last, and also parse the last of them. (89.)
3. Point out also and explain the meaning of any Latin or English prefixes in this passage. (104-110.)

SET C.

1. Morning *fair*
Came forth, with *pilgrim steps* in amice *gray*,
Who with her radiant finger *still'd* the *roar*
Of thunder, *chased* the clouds, and *laid* the winds
And grisly *spectres which* the fiend had raised."—*Milton.*

Analyse the foregoing, parsing the words in italics.

2. Paraphrase the passage. (*Amice* means a pilgrim's robe.) (177.)

3. Point out the prefix in each of the following words: *spend, enormous, symmetry, accede, pellucid, ignoble, coagulate, suppress, combustion.* (104-112.)

SET D.

1. "These feelings I shared in common with the humblest pilgrim that was kneeling there, and, in some respects, he had even the advantage of me; he had made infinitely greater sacrifices than I had done, and undergone far heavier toils, to reach that bourne. Undistracted by mere temporal associations, *he* only saw the sacred spot wherein the Prophets preached, and David sung, and Christ had died."

Paraphrase this passage. (177.)

2. Point out the subordinate sentences in it, analyse the two first, and parse the second of them. (90.)

3. What are the means of readily distinguishing between words of English and of Latin origin? Take your examples from the above passage. (221.)

SET E.

1. "An *inadvertent* step *may crush* the snail
That crawls at *evening* in the public path;
But *he that* has *humanity, forewarned,*
Will tread aside and *let* the reptile *live.*"

Analyse the above, parsing the words in italics.

2. Explain how the word *aside* is formed, and give instances of adverbs of similar formation. (104.)

3. Point out a Latin prefix and a Latin suffix in the above. (107-110.)

4. Correct, where needful, the following sentences:—

(*a*) It is I that he fears.
(*b*) He is a boy of nine years old.
(*c*) Who can this letter be from?
(*d*) I feel coldly this morning.

SET F

1. If enlargements are words and phrases attached to the nouns in a sentence, and extensions words or phrases attached to the verbs or predicates, assign all the enlargements and extensions which occur in the following to their proper classes:—

(*a*) "The harp, his sole remaining joy,
Was carried by an orphan boy."

(*b*) "Ocean and earth, the solid frame of earth,
And ocean's liquid mass, in gladness lay
Beneath him."

(*c*) "The sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee."

2. Parse any participles, or verbs in the infinitive mood, which occur in the following, and give the meaning of the passage in simple words of your own :—

"Blest be the art that can immortalise,
The art that baffles time's tyrannic claim
To quench it."

3. With what Latin prepositions are the words *support*, *suffice*, *effect*, *destroy*, compounded? Give the meaning of the preposition in each case. (107-110.)

SET G.

1. Words or phrases attached to the nouns of a sentence are called *enlargements;* attached to the verbs they are called *extensions.* Give two examples of each. (89.)

2. "Dost thou so *hunger* for my empty chair,
That thou wilt *needs invest* thee with mine honours?
Stay but a little; for my cloud of dignity
Is held from *falling* with so weak a wind,
That it will quickly drop."—*Shakespeare: Henry IV.*

(*a*) Analyse the last three lines.
(*b*) Parse the words in italics.
(*c*) Give the meaning of the above passage in your own words, explaining, so far as you can, the figures and metaphors.

3. What are the Latin prepositions that mean *out of*, *from*, *under?* Give examples of words in which they occur, pointing out the force of the preposition in each case. (107.)

SET H.

1. What is the derivation of the word *transitive*, and how is the derivation connected with the use of the words *transitive*, *intransitive*, in grammar?

2. "When I came to my castle I fled into it *like one pursued;* whether I went over by the ladder or *went* in at the hole which I called a door, I cannot remember; *no, nor could I remember the next morning;* for never frighted hare fled to cover, or fox to earth, with more terror of mind *than I* to this retreat."—*Defoe.*

(*a*) Analyse the above passage from "When I came" to "next *morning.*" (94.)

(*b*) Parse the words in italics.

SET I.

1. "And waiting to be treated like a wolf,
Because I knew my crimes were known, I found,
Instead of scornful pity, such a grace
Of tenderest courtesy, that I began
To glance behind me at my former life,
And find that it had been the wolf's indeed."—*Tennyson.*

(*a*) Point out the noun sentences in the above, and analyse them. (95.)

(*b*) Point out any enlargement of the subject or extension of the predicate that you notice in the above. (93.)

(*c*) Parse all the participles and verbs in the infinitive mood that occur in the above.

2. Of what Latin prepositions are the following words compounded: *Amputate, efface, circuit, collision, preface, succeed, suffuse, sojourn, tradition.*" (107-110.)

SET K.

1. "It is great sin to swear unto a sin,
But greater sin to keep a sinful oath.
Who can be bound by any solemn vow
To do a murderous deed, to rob a man,
To reave the orphan of his patrimony
And have no other reason for this wrong
But that he was bound by a solemn oath?"
—*King Henry VI.*

(*a*) Parse all the words in the last line.

(*b*) Analyse the two sentences contained in the last two lines, supplying any words that are required to make the analysis complete.

N.B.—Take care to point out the character of each sentence. (95.)

(*c*) When is the infinitive mood used without being preceded by the word *to?* Give examples of this from the above passage, and mention others that occur to you. (39.)

2. Write the subject-matter of a lesson on either of the following: Mood, Tense.

3. Give the Latin prepositions that mean *under, with, across, out of.* (107-110.)

SET L.

1. "The voice of Enid rang
Clear through the open casement of the hall,
Singing; and as the sweet voice of a bird
Heard by the lander in a lonely isle
Moves him to think what kind of bird it is
That sings so delicately clear, and make
Conjecture of the plumage and the form;
So the sweet voice of Enid moved him."—*Tennyson.*

(*a*) Point out and analyse the noun sentence in the above passage. (94.)

(*b*) Parse the participles and infinitive moods in the above passage. (39, 40.)

(*c*) Explain how the word *what* is used in the fifth line, and give other uses of the same word. (27.)

(*d*) Give the meaning of the above passage in plain, simple words of your own. (177.)

2. Give examples of words compounded with the Latin preposition *in* (meaning *in, into*). Mention some words in which the affix *in* has quite a different meaning, and state what that meaning is. (105.)

PUPIL-TEACHERS.—FOURTH YEAR.

Requirements.—Fuller knowledge of grammar and analysis, and of the common Latin roots of English words. Outline of the history of the language and literature.

SET A.

1. "Now stir the fire, and *close* the shutters *fast*,
Let *fall* the curtains, *wheel* the sofa *round*,
And while the bubbling and *loud* hissing urn
Throws *up* a steamy *column*, and the cups
That cheer but not inebriate, *wait* on *each*,
So let us *welcome* peaceful evening *in*."

Analyse the above passage, and parse the words in italics. (95.)

2. From what source is the word *sofa* derived? Mention other words derived from the same source. (263.)

3. To what dates and events would you assign the adoption and the discontinuance of French as the language of the Court and nobility in England? (226.)

4. Name the authors of the following works: 'Paradise Lost,' 'The Faëry Queen,' 'Vanity Fair,' 'Robinson Crusoe,' 'The Task,' 'Kenilworth,' 'The Excursion,' 'The Idylls of the King.' (369.)

SET B.

1. "And O, ye swelling hills and spacious plains!
Besprent from shore to shore with steeple-towers,
And spires whose silent finger points to heaven;
Nor wanting, at wide intervals, the bulk
Of ancient minster lifted above the cloud
Of the dense air, which town or city breeds.

To intercept the sun's glad beams—may ne'er
That true succession fail of English hearts,
Who, with ancestral feeling, can perceive
What in those holy structures ye possess
Of ornamental interest."

Paraphrase this passage. (177.)

2. Point out in it the subordinate sentences, and analyse and parse fully the last sentence. (95.)

3. What kinds of English words are derived from the Anglo-Saxon language? State any difference in inflexion between the English and Anglo-Saxon languages. (202.)

SET C.

1. "The poet, fostering for his native land
Such hope, entreats that servants may abound
Of those pure altars worthy; ministers
Detached from pleasure, to the love of gain
Superior, insusceptible of pride,
And by ambitious longings undisturbed;
Men whose delight is where their duty leads
Or fixes them; whose least distinguished day
Shines with some portion of that heavenly lustre
Which makes the Sabbath lovely in the sight
Of blessed angels, pitying human cares."

Paraphrase this passage. (177.)

2. Point out the subordinate sentences in it, and analyse and parse fully the noun sentence. Point out also any adjectives of Latin origin. (95, 109.)

3. State the various ways by which words of Latin origin have been introduced into our language. (209.)

SET D.

1. "It is well known to the learned that the ancient laws of Attica rendered the exportation of figs criminal—that being supposed a species of fruit so excellent in Attica that the Athenians deemed it too delicious for the palate of any foreigners; and in this ridiculous prohibition they were so much in earnest that informers were thence called *sycophants* among them."—*Hume.*

Analyse each of the sentences in the above which begins with the word *that.* (95.)

2. Parse each word in the following: "That being supposed a species of fruit so excellent."

3. Write out a list of words compounded or derived from the Latin verbs, *amo, duco, fero, audio.* (132, 133.)

SET E.

1. "'*Twas now a place* of punishment;
Whence if *so* loud a shriek *were sent*,
As reached the upper air,
The hearers blessed *themselves* and said,
The *spirits* of the sinful *dead*
Bemoaned *their* torments there."

Analyse this passage, and parse the words in italics.

2. From what Latin roots are the following words derived? *library, locomotion, eloquence, elucidate, legitimate, lunatic, extravagant.* (132-134.)

3. When did the following writers live, and what are their principal works? Spenser, Pope, Milton, Locke, Bacon, Chaucer. (368.)

SET F.

1. "Learning hath *his* infancy, when *it* is *but* beginning and almost childish: then his *youth*, when it is luxuriant and juvenile: *then* his strength of years, when it is solid and *reduced:* and lastly his old age, when it *waxeth* dry and *exhaust*. But it is not good to look too long upon these *turning* wheels of vicissitude, *lest* we *become* giddy."—*Bacon.*

Analyse this passage down to the word "exhaust," and parse the words in italics. (95.)

2. Comment on the use of the pronoun *his* in it, and mention any similar use of it in another passage. (24.)

3. Point out any words in the above which have a Latin root. (132, 133.)

4. Mention any great writers in the eighteenth century and their works. (378, 379.)

SET G.

1. "*Be useful where* thou livest, that they may
Both want and wish thy pleasing presence still.
Kindness, good parts, great places, are the way
To compass this. *Find out men's wants* and will,
And meet them there. All worldly joys go less
To the one joy of doing kindnesses."—*George Herbert*, 1633.

(*a*) Write out the meaning of the above in your own words. (177.)

(*b*) Parse the words in italics.

(*c*) Analyse the first two lines. (95.)

(*d*) How is the word *that* used in the first line? Give examples of the different ways in which the word *that* is employed. (60.)

2. Mention some of the classes of words in our language which are *generally* of Latin origin. Give examples. (234.)

SET H.

1. Analyse the following, parsing the words in italics:—

> "No *voice divine* the *storm* allayed;
> *No* light propitious shone;
> *When far* from *all* effectual aid,
> We *perished—each alone;*
> But *I* beneath a *rougher* sea
> And *whelmed* in blacker gulfs *than he.*"—*Cowper.*

2. Point out any words in the above derived from Latin, or from Latin through French. (220.)

3. In English almost any part of speech may be used as any other part of speech. Illustrate this. (62.)

4. To what period of our literature do the following writers respectively belong? Alfred the Great, Chaucer, Spenser, Cowper. (368.)

SET I.

1. "I would the great world grew like thee,
> Who grewest not alone in power
> And knowledge, but from hour to hour
> In reverence and in charity."—*Tennyson.*

Analyse this stanza; and explain, if you can, its metre. (95, 178.)

2. Give the etymology and exact meaning of as many of the following words as you can: *fortress, fortitude, subscribe, superior, domination, rectitude, impossible, construction, export.* (132, 133.)

3. Give an example of an "infinitive of purpose"; and also of an infinitive used as equivalent to a noun. (82.)

4. Say what you know about the life and writings of Milton, Pope, or Dr Johnson. (368.)

SET K.

1. Break up the following complex sentence into simple sentences, beginning a new line with each simple sentence:—

> "All crimes shall cease and ancient frauds shall fail,
> Returning justice lift aloft her scale,
> Peace o'er the world her olive wand extend,
> And white-robed Innocence from heaven descend."

2. Parse the verbs and participles in the above.

3. What conjunctions should be followed by the subjunctive mood? Give four examples, using a different conjunction in each. (60.)

4. Point out which of the following words are of Keltic, and which are of Saxon origin; and state what class of things (generally) have Keltic names: *sheep, ship, bread, milk, basket, mop, mattock, pail.* (206.)

SET L.

1. Are Anglo-Saxon and English different languages? or what is their relation to one another? (206.)

2. "The Batavian territory, *conquered* from the waves and *defended* against them by human art, was in extent little superior to the principality of Wales; but *all that* narrow space was a busy and populous hive, in which new wealth was *every day created*, and in which vast masses of old wealth *were hoarded*."—*Macaulay*.

(*a*) How many different sentences are contained in the above? Assign each to its proper class.

(*b*) Parse the words in italics.

3. When should the word *the* be considered as an adverb? Give instances. (30.)

SCHOLARSHIP.

SET A.

(*Two hours and a half allowed for this paper.*)

No abbreviation of less than three letters to be used in parsing or analysis. All candidates must do the composition, parsing, and analysis.

Composition.

Write a letter, or an essay, on *one* of the following subjects:—

(*a*) Your favourite flowers, and the way to cultivate them.

(*b*) The moral lessons of the microscope and the telescope.

(*c*) The advantages and disadvantages of town life as compared with life in the country.

(*d*) Examinations. (159.)

Grammar.

1. Parse the words in italics in the following passage, not omitting to give and explain their *syntax*:—

"Breathes *there* a man with soul *so* dead
Who never to himself *hath said*,
This is my own, my native *land!*
Whose heart hath ne'er within him burned
As home his footsteps he hath turned
From *wandering* on a foreign strand?
If such there *breathe*, *go*, mark him well;
For him no minstrel raptures swell!

High *though* his titles, proud his name,
Boundless his *wealth*, *as* wish can claim,
Despite those titles, power, and *pelf*,
The wretch concentred *all* in self,
Living, shall forfeit fair renown,
And, doubly dying, shall *go* down
To the vile dust from *whence* he *sprung*,
Unwept, unhonoured, and *unsung*."

2. Analyse either the first or the last half of the above passage into its component sentences, and show in separate columns—

(*a*) The nature of the sentence.
(*b*) (If dependent) its relation to the principal sentence.
(*c*) Subject.
(*d*) Its enlargements (if any).
(*e*) Predicate.
(*f*) Its extensions (if any).
(*g*) Object (if any).
(*h*) Its enlargements (if any). (95.)

3. Explain by a paraphrase, or otherwise, the portion of the passage which you take for analysis. (177.)

4. Examine and illustrate the etymology of any five of the following words from the above: *Own, native, whose, heart, foreign, minstrel, raptures, titles, boundless, claim, wretch, concentred, forfeit, renown.* (127-144.)

5. Distinguish common, proper, and abstract nouns,—cardinal and ordinal numbers,—intransitive and neuter verbs,—continuative and disjunctive conjunctions,—personal, possessive, reflexive, and relative pronouns.

6. It is often said that English is less of an *inflected* language in its latter than in its earlier stages. Explain what is meant by this, and give a few instances of inflexion in English as now spoken. (61.)

7. Show by examples how analysis helps us to parse correctly. (90.)

8. At which periods, and in connection with what events, in the history of this island, did the most important changes take place in the language of the inhabitants? Illustrate your answer. (202-238.)

SET B.

(*Directions as in A.*)

Composition.

Write a letter, or an essay, on *one* of the following subjects:—

(*a*) Singing birds.
(*b*) Fairy tales.
(*c*) Best way of spending holidays.
(*d*) Advantages of the study and knowledge of geography. (159.)

Grammar.

1. Parse the words in italics in the following passage, not omitting to give and explain their *syntax*:—

"I *met* a traveller from an antique land,
Who said: 'Two vast and trunkless legs of stone
Stand in the Desert. Near *them*, on the sand,
Half-sunk, a shattered visage lies, *whose* frown
And wrinkled lip and sneer of cold command,
Tell that the sculptor well those passions *read*
Which still survive, *stamped* on these lifeless things,
The hand *that* mocked them, and the *heart* that *fed:*
And on the pedestal these words appear:
'My name is Ozymandias, *King* of kings;
Look on my works, ye mighty, and *despair!*'
Nothing beside remains. *Round* the decay
Of *that* colossal wreck, *boundless* and bare,
The lone and level sands *stretch* far *away.*"

2. Analyse either the first or the last half of the above passage. (95.)

3. Explain by a paraphrase, or otherwise, the passage from "Near them" down to "that fed." (177.)

4. Examine and illustrate the etymology of any five of the following words from the above sonnet: *traveller, visage, passions, survive, despair, level, boundless, lone, decay, colossal, desert, lip, pedestal.* (100-144.)

5. Show by definition and examples what is meant by (*a*) substantive, (*b*) intransitive, (*c*) passive, (*d*) defective, (*e*) strong (irregular) and (*f*) weak (regular) verbs. To which of the two last-named classes would you refer the verbs *to lead, to spread, to show, to sweep, to spend?* and why? (34-56.)

6. Give your definition of an adverb, a preposition, and a conjunction, and show by examples the difference between each of them and the other two. Can you mention any words belonging to these three classes which cannot be parsed without knowing their position *in a sentence?* (57-60.)

7. Give a short historical sketch, with dates, of the origin and growth of the English language. (199-201.)

SET C.

(*Directions as in A.*)

Composition.

Write a letter on one of the following subjects:—

(1) Gardening.
(2) A storm at sea.
(3) A day's angling.
(4) Some public park. (159.)

GRAMMAR.

1. Parse fully the words italicised in the following sentences (syntax is an essential part of parsing):—

> "For *who would bear*
> The insolence of office and the spurns
> That patient merit of the *unworthy* takes,
> *But that* the dread of *something* after death,
> The undiscovered country from whose bourne
> No traveller returns, *puzzles* the will,
> And makes us *rather* bear those ills we have
> *Than fly* to *others that* we know not of?"

2. Analyse the sentence in Question 1. (86-99.)
3. Select and classify the pronouns, conjunctions, and prepositions in the same sentence.
4. Explain the terms cardinal, ordinal, and indefinite numerals, and give examples of each. (29-31.)
5. Give the past tenses of the verbs *crow, hew, sing, win, help, bid, chide, write, dig, lie, get, shear,* and any obsolete forms of those tenses. (46, 47.)
6. Classify the English conjunctions, and show that they are frequently derived from verbs.
7. Explain the force of the following affixes: *-dom,* as in *martyrdom; -some,* as in *handsome; -less,* as in *speechless; -ible,* as in *inflexible;* and give other examples of each affix. (100-124.)
8. Define a preposition, and show by examples that prepositions do not always precede the noun they govern. (58.)
9. Give examples of noun, adjective, and adverbial clauses, employed as subordinate sentences. (95.)
10. Name the sources of our language from which the following words are derived: *hat, shoe, vest, glove, sock, bonnet, ribbon, tunic, shirt.* (128-144.)

SET D.

(*Directions as in A.*)

COMPOSITION.

Write a letter, or an essay, on *one* of the following subjects:—
(*a*) Common fruits.
(*b*) Football.
(*c*) Modes of travelling.
(*d*) The advantages and disadvantages of living in an old, or in a newly settled, country, compared. (159.)

GRAMMAR.

1. Parse the words in italics in the following passage, not omitting

to give and explain their *syntax*, and carefully distinguishing the words which occur twice over:—

"*For* therein stands the office of a *King*,
His honour, *virtue*, merit, and chief praise,
That for the public *such* a weight he bears.
Yet he who reigns *within himself*, and rules
Passions, desires, and fears, is *more* a *King*:
Which every wise and virtuous man attains;
And who *attains* not, ill *aspires* to rule
Cities of men or headstrong multitudes,
Subject *himself* to anarchy *within*,
Or lawless passions in him, *which* he serves."

2. Analyse the passage. (95.)

3. Of the 15 nouns in the above passage, 5 are of Anglo-Saxon, 8 of Latin, and 2 of Greek origin. Classify them accordingly. About which word only may there be a difference of opinion, and why? (131-137.)

4. Make a list of the auxiliary verbs, distinguishing those of mood from those of tense. (53.)

5. Give examples of English words in which differences of (*a*) case, (*b*) number, (*c*) gender, (*d*) degree, (*e*) mood, (*f*) tense, (*g*) voice, are indicated by changes in the form of the word itself (*inflexion*). (11.)

6. Point out the historical order in which the several foreign elements were incorporated into the English language. During what period did English seem to be dying out, and under what circumstances and influences did it revive? (198-202.)

SET E.

(*Two hours and a half allowed for this paper.*)

No abbreviation of less than three letters to be used in parsing or analysis.

SECTION I.—Parse fully the words in italics in the following passages (syntax should not be neglected in the parsing):—

"Yet *mourn* not, *Land* of *Fame*,
Though ne'er the *Leopards* on thy shield
Retreated from so sad a field,
Since Norman William came.
Oft may thine annals justly *boast*
Of battles stern by Scotland *lost*;
Grudge not *her* victory.
When for her *freeborn* rights she *strove*,
Rights dear to *all who* freedom *love*,
To none so *dear* as *thee*."

"One *evening*, as the Emperor was *returning* to the palace through a narrow *portico*, an assassin who waited his *passage* rushed upon him with a drawn sword, loudly *exclaiming*, 'The Senate sends *you this*.'"

SECTION II.—Point out the subjects, predicates, and objects, with their extensions, enlargements, or complements (if any), in the following sentences :—

Remember, prince, that thou shalt die.

Whoever reflects upon the uncertainty of his own life, will find out that the state of others is not more permanent.

This exuberance of money displayed itself in wantonness of expense, and procured for me the acquaintance of others equally favoured by Fortune. (95.)

SECTION III.—Point out clearly the relations which the sentences included in brackets in the following passages bear to their principal sentences, and give your reasons for assigning each relation :—

He (that would pass the latter part of his life with honour) must (when he is young) consider (that he shall one day be old) and remember (when he is old) (that he has once been young). (95.)

(When Socrates was building himself a house) being asked by one (who observed the littleness of the design) (why a man so eminent would not have an abode more suitable to his dignity) he replied (that he should think himself sufficiently accommodated) (if he could see that narrow habitation filled with real friends).

SECTION IV.—1. Explain the term "case." Show that there are generally only two forms of case in English, and give words that employ more than two forms.

Explain how the possessive case is written in English, with any exceptions to the general rules. (19-22.)

2. What does the term conjugation include? Name some of the English defective verbs. What condition is expressed by a subjunctive mood? Give examples of sentences, showing varieties of that condition. (42-56.)

3. What is meant by saying that prepositions express relations? Give examples to show that the principal relations are those of cause, place, and time. (58-60.)

SECTION V.—In the following passages select words containing Latin prefixes; convert also the nouns into adjectives by means of suffixes, giving the force of each prefix and suffix. (107-110.)

Pity presupposes sympathy.

He satisfies his ambition with the fame he shall acquire.

Lawful authority is seldom resisted.

Extravagance, though suggested by vanity and excited by luxury, seldom procures applause.

The passions continue their tyranny with incessant demands for indulgence, and life evaporates into vain repentance or impotent appetite.

SECTION VI.—Write full notes of a lesson on *one* of the following subjects :—

(*a*) Concords of verb and subject.

(*b*) Complements or extensions of the predicate.

(*c*) The advantages of learning Latin grammar, or some other grammar than English.

SECTION VII.—Write a letter descriptive of—

(*a*) Some outdoor school game.
Or, (*b*) A shipwreck.
Or, (*c*) The beauties of summer.
Or, (*d*) Your favourite walk.

Underline any words you have used that are of Latin origin. (159.)

SET F.

(*Directions as in E.*)

SECTION I.—Parse fully the words in italics in the following passages (syntax should not be neglected in the parsing):—

"The better days of life were *ours;*
The worst can be *but* mine:
The sun that cheers, the *storm* that lowers,
Shall never *more be* thine.
The *silence* of that dreamless sleep
I envy now *too* much to weep;
Nor *need* I to repine
That all those charms have passed *away*
I might have *watched* through long decay."

"The flower in ripened bloom *unmatched*
Must fall the earliest *prey;*
Though by no hand *untimely snatched,*
The leaves must drop away."

SECTION II.—Analyse the principal sentences in the following passage; and state the nature of the subordinate sentences, pointing out the sentences upon which they depend:—

"This mother is still alive, and may perhaps even yet, though her malice was often defeated, enjoy the pleasure of reflecting that the life, which she often endeavoured to destroy, was at last shortened by her maternal offices, and that, though she could not transport her son to the plantations, she has had the satisfaction of forcing him into exigencies that hurried on his death." (95.)

SECTION III.—Select and classify the adverbs and conjunctions in the passage given above. (57-60.)

SECTION IV.[1]—1. Give examples of reflective, distributive, and interrogative pronouns. State the differences in usage of the relative pronouns *who*, *which*, and *what*. (27.)

2. Explain the term *preposition*. What are the principal relations

[1] Only *one* of these questions is to be answered.

indicated by prepositions? Give examples of compound prepositions, formed by prefixing simple prepositions to nouns and adjectives. (59.)

3. Explain the terms *adjective* and *adverbial clauses*. Give sentences showing that these clauses are equivalent to simple adjectives or adverbs. (89, 90.)

SECTION V.—Select twelve of the following words, show how they are compounded, and derive their meaning from the meaning of their component parts: *but, since, except, become, amongst, between, although, astray, perhaps, whither, good-bye, towards, forsooth, despite, gosling, boyhood, kingdom, complex.*

SECTION VI.—Write full notes of a lesson on *one* of the following subjects:—

(*a*) Interrogative pronouns.
(*b*) Moods of verbs.
(*c*) Analysis of a simple sentence.

SECTION VII.—Write a letter descriptive of—

(*a*) The plan of some large town.
Or, (*b*) A visit to a factory.
Or, (*c*) A ramble by a river-side.
Or, (*d*) A day's skating. (156.)

SET G.

(*Two hours and a half allowed for this paper.*)

No abbreviation of less than three letters to be used in parsing or analysis.
Candidates must not answer more than *one* question in each of the Sections IV., V., VI.

COMPOSITION.

Write a letter descriptive of—

(1) The early signs of Spring.
Or, (2) Some Museum with which you are acquainted.
Or, (3) Some act of kindness or heroism which you may have witnessed.
Or, (4) Some of the difficulties of a young teacher's life. (159.)

SECTION I.—Parse fully the words italicised in the following sentences (syntax is an essential part of parsing):—

"Yet *live* there *still*, who *can remember* well
How when a mountain-chief his *bugle* blew,
Both field and forest, dingle, *cliff*, and dell,
And solitary heath the *signal* knew;
And *fast* the faithful clan around him *drew*,
What time the warning note *was* keenly *wound*,
What time aloft their *kindred* banner flew,
While clamorous war-pipes yelled the gathering sound,
And while the Fiery Cross glanced, *like* a meteor, *round*."

SECTION II.—Analyse the following sentences, making a table, showing in separate columns :—

(1) The nature of the sentence.
(2) (If dependent) its relation to the principal sentence.
(3) Subject.
(4) Its enlargement (if any).
(5) Predicate.
(6) Its extensions (if any).
(7) Object.
(8) Its enlargement (if any).

How to deal with him was a puzzling question.

While the lion and tiger were tearing each other, the jackal had run off into the jungle with the prey.

> "Who spills the foremost foeman's life,
> His party conquers in the strife."

> "If I suffer causeless wrong,
> Is then my selfish rage so strong,
> My sense of public weal so low,
> That for mere vengeance on a foe
> Those cords of love I should unbind
> Which knit my country and my kind?"

SECTION III.—Select and classify the pronouns, conjunctions, and adverbs in the sentences given above.

SECTION IV.—1. Write out rules for the spelling of those classes of words which include rece*i*ving, jud*gm*ent, change*a*ble, so far as relates to the part of the word printed in italic type.

2. Explain the terms reflexive, indefinite, and show in what sense they are applied to some of the parts of speech. (25.)

3. Explain the term subjunctive mood, and give examples of its uses. (80.)

SECTION V.—1. Show that the following words may represent two or more parts of speech: *next, under, till, by, that, like.*

2. Derive the following words: *compact, arrange, acquaint, algebra, geography, dissuade, abroad, precede, suspend.*

3. Give a noun, an adjective, and a verb, formed from each of the following Latin words: *disco, sedeo, scribo, verto, duco, dico.* (131.)

SECTION VI.—1. State whether the concords in the following sentences are incorrect, and give the proper rule of concord in each case:— (76.)

Neither she nor James were there.

Either Mary or Jane must fetch me their rake.

Scott's 'Tales of a Grandfather' were written for his grandchildren.

2. Explain the terms *metaphor, simile,* and give appopriate examples. (174.)

3. Give examples of defective English verbs, and show how the deficiencies are supplied. (53.)